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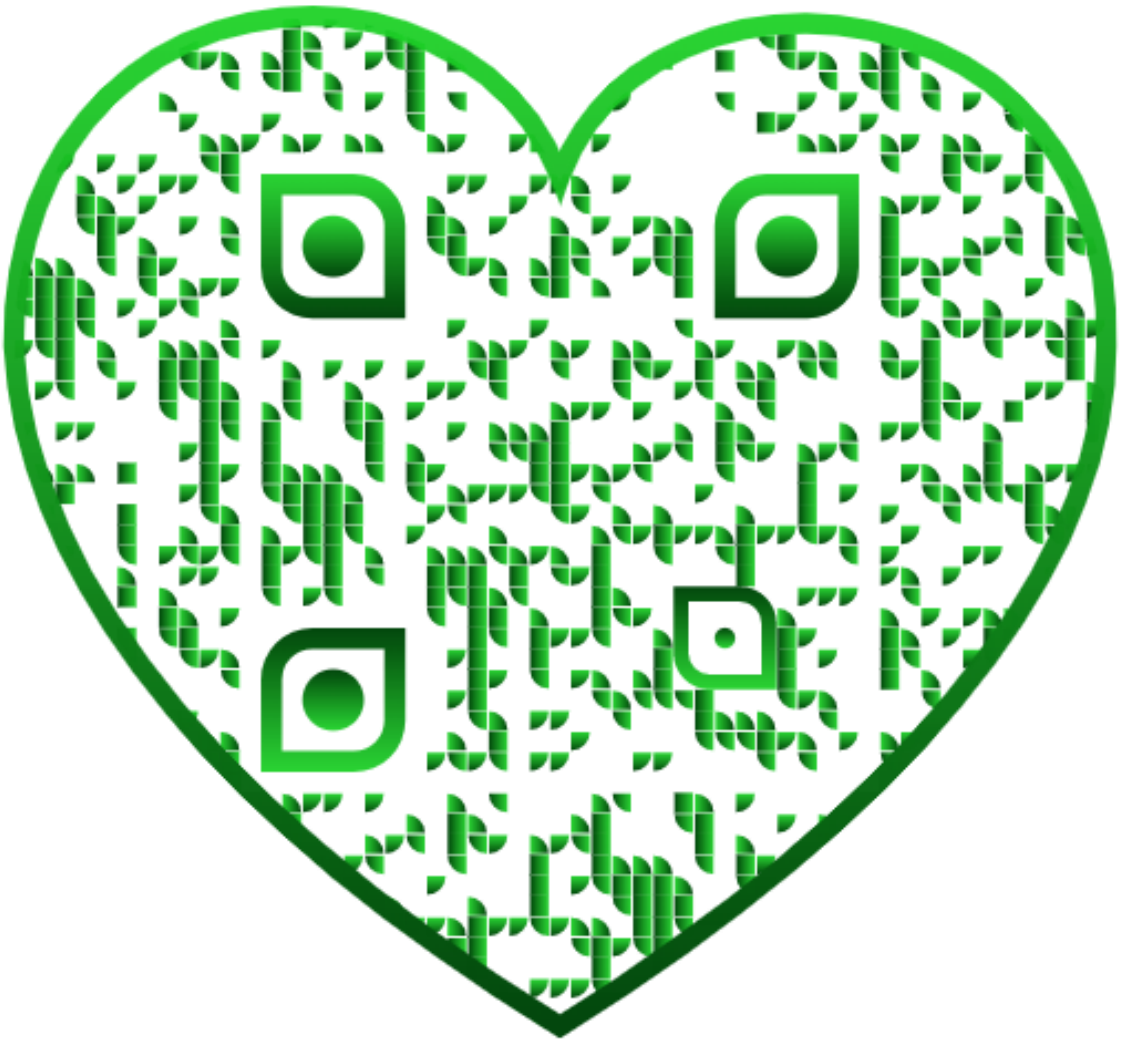

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Jon is one of those great all-rounders who can turn his hand to almost any style. He's also rock legend Shakin' Stevens' touring and recording guitarist.

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PHIL HILBORNE
The UK's original magazine guitar tutor, Phil's something of a legend. A great player, he's got the Phil Hilborne Band back together so catch them if you can.

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WELCOME

DAVID GILMOUR certainly excelled in the early days of Pink Floyd, taking over as he did from the departed Syd Barrett, and putting a strong guitar (and vocal) stamp on the band's music. While GT loves his later work with the band - The Wall and Division Bell spring to mind - this issue we're focusing on David's playing for Pink Floyd's Dark Side Of The Moon, which it's hard to believe turns 50 this year, having been released 1st March 1973.

Rewatching an old Classic Albums episode about Dark Side Of The Moon, I picked up from the interviews that the music was often considered simple, usually coming out of improvised jams. Melodies and arrangements then came afterwards. It's an interesting notion; much can be made about the desire for space in the music (Roger Waters speaks of gaps during solos) and the tendency to lean towards Dorian progressions, such as Breathe's repeating Em-A, the outro female vocals over Gm-C on Great Gig In The Sky. A degree of 'less is more' pervades the episode's musings. So, armed with a guitar, paper and a pen, I jotted down song structures and chords while I watched. Once done, I could easily see that simple was something of an understatement, certainly from a harmonic perspective. However, between the polyphonic playing of Richard Wright and David Gilmour there are plenty of classy ideas as well as a broad gamut of chords: maj7, add#11, first and second inversions, non-diatonic changes (D7♭9 -Em, or Cmaj7-Bm-Fmaj7) are all there to be heard. Add David's acoustic and electric playing throughout the album and you come away with the notion that time (sic) has made the music uplifting and atmospheric, sophisticated but without excessive complications. For sure, Roger knew how to present the 7/4 time signature so it would appeal to the masses!

If you've bought this issue on the back of the David Gilmour cover, I can guarantee you won't be disappointed. The range and depth of focus that Jamie Humphries presents in the feature and bespoke video will certainly provide much music for you to learn and enjoy. From spacey chords to bluesy soloing, from acoustic picking to dynamic slide licks you'll be immersed in David's approach to music and technique in an informed way. Until the next issue, keep happy, keep listening and keep playing!

Jason

Jason Sidwell, Editor
Jason.sidwell@futurenet.com

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Animated tab & audio All the mag's main lessons have the audio built in with a moving cursor that shows you exactly where you are in the music. Simply tap the 'play' button and you're off - you can fast-forward or scroll back at will.

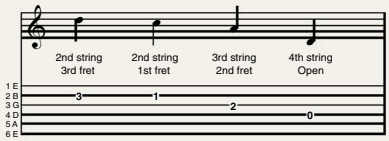
Play the videos Certain articles have accompanying videos full of useful insight and additional information. Once again, tap the play buttons to enjoy video masterclasses on your iPad (recommended) or smartphone.

GT USER GUIDE

You can get more from GT by understanding our easy-to-follow musical terms and signs...

READ MUSIC

Each transcription is broken down into two parts...



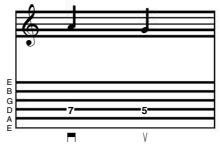
MUSICAL STAVE The five horizontal lines for music notation show note pitches and rhythms and are divided by bar lines.

TAB Under the musical stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers.

GUITAR TECHNIQUES: HOW THEY APPEAR IN WRITTEN MUSIC...

PICKING

Up and down picking

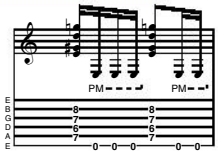


The first note is to be down-picked and the last note is to be up-picked.

Tremolo picking

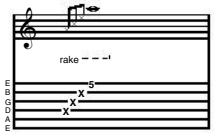
Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



Palm mute by resting the edge of picking-hand's palm on the strings near the bridge.

Pick rake



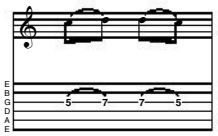
Drag the pick across the strings shown with a single sweep. Often used to augment a rake's last note.

Appeggiate chord

Play the notes of the chord by strumming across the relevant strings in the direction of the arrow head.

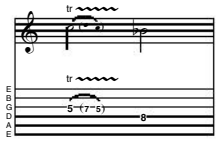
FRETTING HAND

Hammer-on & Pull-off



Pick 1st note and hammer on with fretting hand for 2nd note. Then pick 3rd note and pull off for 4th note.

Note Trills



Rapidly alternate between the two notes indicated in brackets with hammer-ons and pull-offs.

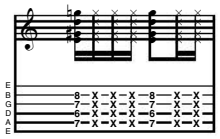
Slides (Glissando)

Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping

Sound the notes marked with a square by hammering on/tapping with the fretting-hand fingers.

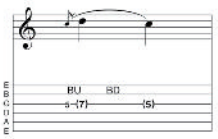
Fret-Hand Muting



X markings represent notes muted by the fretting hand when struck by the picking hand.

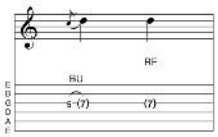
BENDING AND VIBRATO

Bend up/down



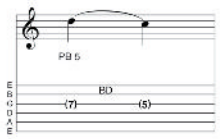
Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



Bend up to the pitch shown in the brackets, then re-pick the note while holding the bent note at the new pitch.

Pre bend



Bend up from the 5th fret to the pitch of the 7th fret note, then pick it and release to 5th fret note.

Quarter-tone bend

Pick the note and then bend up a quarter tone (a very small amount). Sometimes referred to as blues curl.

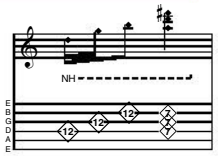
CAPO

Capo Notation

A capo creates a new nut, so the above example has the guitar's 'literal' 5th fret now as the 3rd fret.

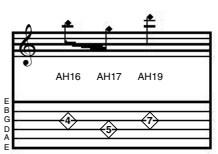
HARMONICS

Natural harmonics



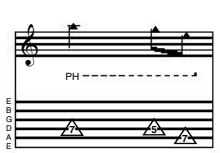
Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



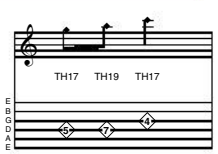
Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

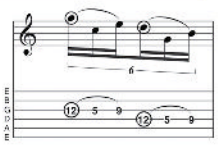
Tapped harmonics



Fret the note as shown, but sound it with a quick right-hand tap at the fret shown (TH17) for a harmonic.

R/H TAPPING

Right-hand tapping



Tap (hammer-on) with a finger of the picking hand onto the fret marked with a circle. Usually with 'i' or 'm'.

CONTENTS

TUNE UP
Tap here for an audio clip to help you tune your guitar

• ISSUE 347 • MAY 2023 •

Pink Floyd's David Gilmour is our May issue cover star

FEATURES

COVER FEATURE

DAVID GILMOUR
Dark Side...50 years on 14
Jamie Humphries celebrates this era-defining album with five mini pieces in the style of Pink Floyd's melodic master: Spacey Chords, Clean Soloing, Blues-Rock Soloing, Acoustic, Slide.

SPECIAL FEATURE

ROY BUCHANAN
Master of the Telecaster 40
One of the most individual of all guitarists, Buchanan picked, bent and sustained notes like no-one else. John Wheatcroft investigates.

CLASSICAL TAB

JOSE FERRER
Ejercicio No.7 47
Declan Zapala tabs his arrangement of this study from the Spanish composer and tutor.

REGULARS

WELCOME 3
Jason goes to the Dark Side...

ARIELLE 6
Sixty Seconds With... this excellent guitarist, instrument designer, singer and songwriter.

INTRO 8
All your regulars including, Mitch, Quist, Phil, Justin, Substitute, plus IGF's Tom Kerstens.

BILL FRISELL 12
This innovative jazz giant and Fender Telecaster aficionado talks to GT about all things guitar instrumental related.

SUBSCRIPTIONS 38
Great offers at www.magazinesdirect.com.

BACK ISSUES 61
Missed a print or digital edition? Get it here!

ALBUM REVIEWS 81
Six of the best new guitar albums rated by Jason Sidwell, David Mead, and Jamie Dickson.

NEXT MONTH 82
Eric Clapton; Brett Garsed; Allen Hinds; Lage Lund; Richie Sambora, Robben Ford & more!

THE LEARNING ZONE

30-MINUTE LICKBAG 52
Six varied licks at different levels from Ricky Gardiner, Billy Squire, Phelps 'Catfish' Collins, John Jorgenson, Audley Freed & Jason Kui.

BLUES 54
David Gerrish checks out Hubert Sumlin, who powered the sounds of two Chicago blues legends, Howlin' Wolf & Muddy Waters.

ROCK 58
Martin Cooper looks at Thin Lizzy's seminal twin-guitar assault, the Les Paul-wielding duo of Scott Gorham & Brian Robertson.

SHRED 62
Charlie Griffiths has five more scary licks to challenge your fingers, this time from Polyphia's superb guitarist, Tim Henson.

FUNK RHYTHM 65
Steve Allsworth from Fundamental Changes concludes his look at the rhythm guitar greats who graced the funk music of the 70s onwards.

HYBRID PICKING 70
Simon Barnard checks out a technique that's becoming popular in all styles, having migrated from country to blues, jazz & more.

ACOUSTIC COUNTRY 74
Stuart Ryan introduces John Paul White, an acoustic picker who's huge on the Nashville scene and used to play with The Civil Wars.

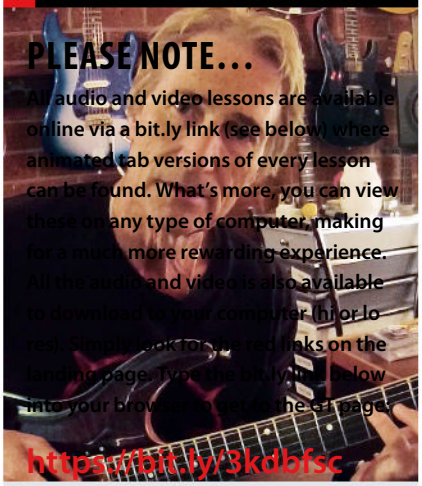
TASTY SOLOING 78
In the first of this series, Andy G Jones checks out one of the true pioneers of blues guitar, the brilliant & influential T-Bone Walker.

EXCLUSIVE VIDEOS!

ALLAN HOLDSWORTH
Tribute to a jazz-rock genius 28
It's six years on 15th April that we lost this unique musician. In homage we revisit Brett Garsed's heartfelt tribute to a personal hero.

TROY REDFERN
Four slide licks 34
This brilliant slide guitarist is making big waves on the British blues scene. Troy sat down to play four great licks, especially for GT.

AUDIO & VIDEO



LARRY HULST/MICHAEL OCHS ARCHIVES/GETTY IMAGES

Arielle says that if she lost her hand-built guitar, Two-Tone, she'd probably retire

PHOTO BY CAITLIN BRADY

ARIELLE

A minute's all it takes to discover what makes a great guitarist tick. Before she jumped into her limo for the airport, we grabbed a quick chat with the US singer-songwriter, guitar player, and Brian May Guitars artist.

GT: Do you have a type of pick that you can't live without?
A: Yes, I use Dava picks. When I was first starting out playing, I bought every style guitar pick I could find. Every size, thickness, and point type. I stuck with the Jazz 3's for a while, and of course I used the Brian May sixpence, but I latched onto the Dava picks. I love the grip, as I am not a hard grabber with my right hand. The delrin tone is smooth, not too bright, and they have a break in the middle that allows you to have the feel of a medium pick or hard depending on how you grab or choke up on the pick. I recently found out that the founder, Dava Dave who was a genius in his own right, recently passed away. Heart-breaking to say the very least, but he invented my favourite pick that I truly couldn't play without.

GT: If you had to give up all your pedals but three, what would they be?
A: I only use three anyway! My favourite pedal would be my 80s TC Electronics chorus/flanger. Eric Johnson got me into those. The next one would be my J Rockett Animal. Killer Dumble style pedal that I use if I can't crank my amp as loud as I want. I suppose the last one might just be a wah-wah. A simple Crybaby is fine. This is all I have on my rig, at this point. I suppose an A/B/Y switch too, but that doesn't really count as a pedal, does it?

GT: Do you play another instrument well enough to do so in a band? And if so, have you ever done it?
A: I could play keys, bass, or drums in another band. Probably trumpet too. If I were going to play another instrument, it would probably be drums. I feel like that would be so fun. There's something akin to running wild through a field of wild horses, and I just feel like that's drumming.

GT: If a music chart were put in front of you, could you read it?
A: I went to music school for four years, so let's hope so!

GT: Do guitar cables really make a difference? What make are yours?
A: Yes, yes, and more yes. Each piece of gear makes a difference. Whether we care, or are attuned enough to hearing them or worrying about them is another story. I used to not care. I used to play high-end (and expensive) hi-fi cables, but I found they were too bright,

and I didn't love what they did to my guitar tone, so I changed them out. I have a few Alessandro high-end product cables, some solderless, and experimented with Ernie Ball's curly cable too. They just look so rock and roll. But a buddy of mine turned me onto Evidence Audio cables and I haven't looked back. I've been looking into cryogenic cables, but that's a story for another day!

GT: Is there anyone's playing (past or present) that you're slightly jealous of?
A: Jealous? No. Admire, yes. I find jealousy can be a weird energy to feel towards somebody else, especially someone that I respect. But recently I've been re-listening to Andy Timmons, Joe Robinson, Guthrie Trapp, Tommy Emmanuel. I respect them all infinitely. Not jealous, proud if anything.

GT: Your house/studio is burning down: which guitar do you salvage?
A: Obviously, I would rescue my hand-built guitar, Two-Tone. I have a funny (yet oddly true) saying that if I lost that guitar, I would probably retire. It's my old friend. We have been together for so many years. It taught me how to play guitar. Next would be my acoustic Cali and my 12-string Ric, Collin. I couldn't leave them in there either. I have enough hands though!

GT: What's your favourite guitar amplifier and how do you set it?
A: I am using an Alessandro Half AZZ. My goodness, it rocks. Volume, all the way up of course. I use it with an A/B/Y switch so I can stack the channels of course and switch between them. I use one channel so it can be dirty rhythm, and one nice clean sound with reverb and tremolo if I want it.

GT: What kind of action do you like to have on your guitars?
A: As low as I can get it without buzzing out. And then just a hair higher than that. I don't have much hand strength, so this really keeps it easier for me to play.

GT: What strings do you use?
A: For electric, I use Ernie ball 9-42s. Slinky! The ones that come in the pink pack. I love them! On acoustics, I use their Earthwood 80/20, 11-gauge.

GT: Who was your first real influence to pick up the guitar and play?
A: Brian May. I saw a video of Queen live at Wembley and they got onto the stage while jumping off a helicopter. I was sold.

GT: And what was the first guitar you really lusted after?
A: I never lusted after a guitar, believe it or not, until I was older. I always wanted a custom guitar so I could have one instrument that did everything. I guess I'm practical. Having tons of guitars overwhelms me because I like to know everything individually. So many moving parts and so much responsibility as the numbers add up. I would love an old 335. Does it keep me up at night? No. But it would be nice.

GT: What was the best gig you ever did?
A: I can only hope I haven't done my best gig yet, but the most unique show so far was when I got to open for Kansas with a whole 60-piece orchestra. I played my original music with them to over 10,000 people, and it felt incredible to hear the orchestrations with that many people performing. Special, indeed. I'd love to do so much more of that.

GT: And your worst playing nightmare?
A: Gear breaking, something stupid happening, like the amp got pulled out from the wall or something. It happens all the time. But worst of all, probably no one showing up to the gig, or having a wardrobe malfunction which I feel happens way more than it should. Or falling. I've done it too. Once it happens, it's less scary, but it still isn't pleasant, I'll say that.

GT: Do you still practise?
A: If I didn't, I wouldn't play guitar any more. I should practise more than I do, but I continue to add time to my practice routine. I have so many aspirations of the kind of player I want to be, and I am nowhere near it. But I am working on it, that's for sure.

GT: Do you have a pre-gig warm-up routine?
A: Those start about three days before the show for one-off shows. For tours, months of vocal prep. I sing an hour a day to keep and build my stamina. For playing, the same. I work up technique and it takes about a month to brush the cobwebs off if I haven't been playing a show. Even if I'd been practising, it's just a totally different approach to performing.

GT: If you could put together a fantasy band with you in it, who would the other players be?
A: Vinnie Colaiuta - drums, Jeff Beck - guitar, Rhonda Smith - bass, Benmont Tench - keys, Reese Wynans - organ, Jeff Porcaro - percussion, and some killer background singers.

GT: Who's the greatest guitarist ever?
A: That's impossible to answer, so I'm not going to try. The guitar is so expansive, there's no way one person could ever master it all to become the greatest. I think we are all part of this collective consciousness of guitar. All trying to expand it in our own lane and area. If we combined everyone, maybe then we'd cover all ground. That being said – Jeff Beck. Haha!

GT: Is there a solo by someone else that you really wish you had played?
A: I don't think there's a specific solo I wish I had played, but more my own solos I wish I played better. I always feel like there's room to improve, but typically it's the same question I ask myself. How can I make this more musical? More delicate? More passionate? More raw? More true to the essence of the song? Hard to nail that.

GT: What's the solo or song of your own of which you're most proud?
A: It hasn't been born yet!

GT: What would you most like to be remembered for?
A: My guitar, the BMG Arielle. I do think it deserves a little place in guitar history, but I could be a little biassed. And perhaps my love for animals, the planet and, perhaps, the ability to make people feel a little bit more than they did prior to listening to a song I wrote. Hopefully good things, but hey, I'm working on it!

Arielle's album 73 is released on April 20th. She tours the UK in April and May. Ticket info: www.imarielle.com. The Arielle BMG signature guitar is available from Brian May Guitars: www.brianmayguitars.co.uk

TOM KERSTENS

Alongside his career as a renowned performing and recording classical guitarist, Tom Kerstens is also the founder of the International Guitar Foundation (IGF) which offers tuition courses and celebrated concerts in the UK. ***Jason Sidwell*** *spoke to him about IGF and its history.*

JS: How did IGF start and how long has it been going?

TK: It started in 1993 with the idea of organising a guitar festival and summer school and we started planning our first one in 1994, the same year we set up as a registered charity and non-profit company. My friend and co-founder Philip Castang, now CEO at Music For Youth - which is one of the major charities for music education in the UK - and myself both lived in London, but our first festival was at Bath Spa University. The first Festival and Summer School was only classical but the next year we introduced other styles. In the early noughties we opened further events in London, the northeast (Newcastle and Gateshead) and St Andrews in Scotland. We do four annual festivals, a concert series in London, run a Record Label called BGS and most importantly, the IGF Summer School in Bath.

JS: Discuss your role with IGF.

TK: My job title is CEO and Artistic Director. Phil Castang and I were a great team for almost 20 years and did all the jobs between us, mostly learning on the job as there is really no school you can go to for this kind of enterprise. Nowadays we have a great team, mostly freelancers and part-timers, looking after all the aspects of the organisation such as fundraising, marketing and PR, event management, education and programming. It's a big job and I am fortunate to have excellent co-workers and advisors.

JS: How do you balance your work at IGF with performing and recording?

TK: With difficulty! Since Covid many people are working from home, at least some of the time, and that certainly works for me. As a classical guitarist I have to put in several hours of practice every day, so I spend my day between that and the computer communicating with our team, artists, funding bodies and venues. On a good day, this works very well. But often there are deadlines or unforeseen problems, and then the balance goes out the window and a spot of firefighting is needed! Recording is usually much calmer because I can plan the sessions at quiet times for IGF. I actually perform

"WE DO WORKSHOPS WITH VISITING TOP PERFORMERS, AND ALSO RUN YOUNG ARTIST DEVELOPMENT PROGRAMMES"

mostly abroad, continental Europe especially, and I usually do short trips of two or three concerts, so I can keep in touch with IGF work on the go.

JS: Discuss the classical guitar side of IGF from tuition to world class performers.

TK: We present the best international classical artists in the UK at high-profile venues such as Kings Place, Southbank Centre, Wigmore Hall, St George's Bristol, Sage Gateshead and elsewhere, but at the heart of everything is education. We do workshops and masterclasses with visiting top performers and run a number of young artist development programmes such as our Young Artist Platform (YAP) which aims to help young artists in the difficult phase between the end of university or conservatoire and a professional career. We also do a lot of outreach work, especially in deprived areas where there is little or no music provision. Another main feature of our classical guitar programme is commissioning new work and we are the leading organisation for new guitar music in Europe, with 118 new pieces commissioned so far from both established composers (such as Leo Brouwer) and many young up-and-coming ones.

JS: How long has the contemporary guitar summer school been going?

TK: Since 1995. We started with some concerts and workshops. Martin Taylor was our first non-classical artist. If I remember right, it was a bit of a first for him as well since it was one of his first appearances in a formal festival setting outside the world of jazz. Initially we worked with a US organisation that ran many weeks of summer schools there, and we learned a lot from working with them. Phil and I both played in bands when we were younger so popular styles were certainly not unknown to us. Once we got to

Jason offers advice to a Top 40 and Funk student

Student concert night, playing the songs learnt during the week

know the guys from Future Publishing's guitar magazines it became very clear we should work on the festival and summer school in partnership with the guitar magazines. This has worked really well over the years, especially with many of Guitar Techniques' tutors who are all outstanding.

JS: Why is Bath so ideal for IGF?
TK: Bath is the ideal festival city with everything in walking distance, historic pedigree, and beautiful architecture. The university is also great, with fantastic facilities in terms of teaching rooms, performance spaces, superb accommodation and catering, all in a spectacularly beautiful natural setting. For people from abroad it is how many imagine England: this green and pleasant land.

JS: What is happening at the summer school this year?
TK: We have eight popular guitar courses plus the revival of the classical course. All the tutors are top exponents of their particular style and most will be known to readers of GT. We have Neville Marten teaching Blues Songs, Chris Corcoran teaches Jump Blues, Gianluca Corona teaches Jazz, John Wheatcroft teaches Gypsy Jazz and Swing Jazz, Tolis Zavaliaris teaches Modern Rock, Jon Bishop Classic Rock and Indie, Chris Quinn Acoustic Songs and last but not least, you are IGF's contemporary guitar course leader and tutor for the Top 40 and Funk course. With all this variety, there is really something for everybody. There are five hours

Gianluca Corona teaching his jazz class

of tuition every day and in the evenings there is jamming in the Student Union bar with the students and tutors playing together. About the revival of the classical course, our new course leader Francisco Correa is keen for it to be a unique event that offers exceptional quality of tuition and world-class performances. Renowned guitarists and educators from around the world including Grammy winner Berta Rojas, Marco Tamayo and Professor Steve Goss will gather to provide a transformative experience for classical guitar enthusiasts of all levels. The school's offerings cover a wide range of topics and techniques, from beginner fundamentals to advanced repertoire, guitar orchestra and small ensembles. The summer school also provides ample opportunities to experience live performances by top classical guitarists and young and upcoming players making it an unforgettable experience for guitar aficionados.

JS: What types of students attend and what can they expect from the week?
TK: We get all ages and all levels, and the event is famous for its open and supportive environment where everybody is welcome. It is also a very enriching experience and one that will transform your playing. Not only do students learn a lot from the tutors and performers but they also learn from each other. New friendships are formed and there is also a lot of fun. As Phil Castang used to say: "Health Warning: the IGF summer school will seriously improve your playing."

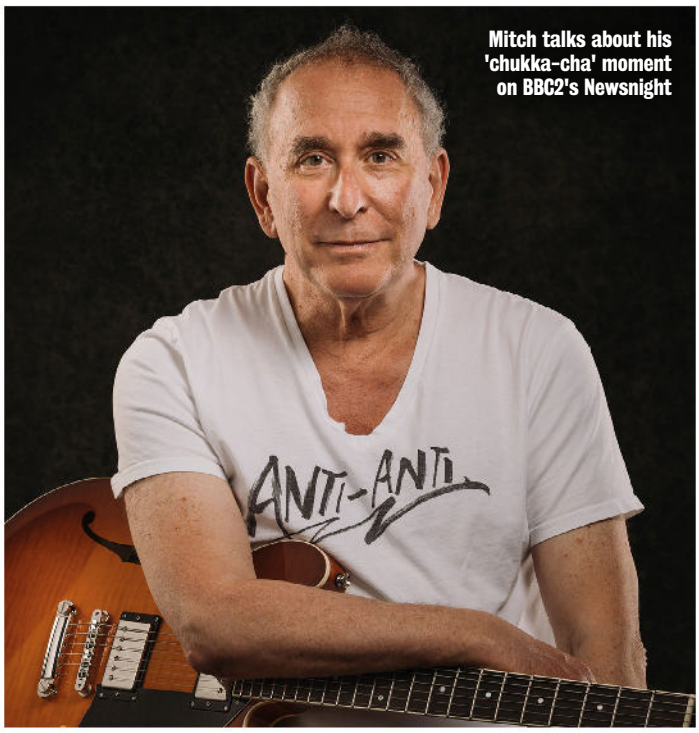
For more on the summer courses at Bath Spa University (15th-20th August) visit www.igf.org.uk/bath-summer-school-2023

MITCH DALTON

The studio guitarist's guide to happiness and personal fulfilment, as related by our resident session ace. This month: ***Pedal Tones!***

Take a pair of rose tinted spectacles. Add a slice of nostalgia. Mix with a pinch of recycled credentials to taste. Simmer online. Et voila! Welcome to Vinted (clothes), Vinterior (furniture) and for all I know, Vinordinaire (plonk). Unsurprisingly, 'tis no different in the oft carelessly screwed together world of old effects pedals. Surely it can only be a matter of time before the Vinped website appears? In the beginning God created Heaven and Earth, but only in analogue. 'Digital' was man made and yet to happen. The big differentiator for stompboxes back then wasn't binary brilliance, but merely the question of whether they were mains or battery powered. What follows is a journey through space and time (and credit card), as I present my curated collection of favourites, many of which now reside in the Packing Case Home For Elderly Electronics but they have served me well.

I begin with the Mesa-Boogie V-Twin, a weighty piece of kit clothed in a heavy metal case (every pun intended) that resembles something that might have detached itself from a 60s Harley-Davidson. In production from 1993-2005, the beating heart of this beauty is a pair of 12AX7 tubes. You're provided with two channels and three modes - Clean, Blues and Solo, a Bypass switch plus an array of volume and tone controls. It can function as a preamp in the studio or as a conventional effects pedal. It's big, built to last, and about five times heavier than a standard Boss pedal. Just ensure you carry a spare non-standard 12-Volt mains power supply at all times. You'll be rewarded with some of the best overdriven tones ever to emerge from a box measuring 8x7x2 inches. Personally, the self-explanatory Blue Mode is a favourite but if you'd like a demo of the Red setting, tune in on weekdays to BBC2 Newsnight at 10.30pm and catch up on the day's disasters with the 'chukka-cha' motif that introduces them. I used it in conjunction with an early PRS Custom on that occasion. A snip on eBay these days at around £300-£350. I have two, which I find reassuring.



Mitch talks about his 'chukka-cha' moment on BBC2's Newsnight

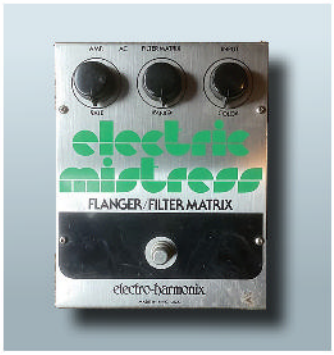
"SADLY, I'M UNABLE TO RECALL A STUDIO DATE WHERE IT DELIVERED HIT TONES, AS IT FAILED UNERRINGLY WITHIN 10 MINUTES"

Next up, something that far from being built to last, was barely built at all. I refer to the original iteration of the Electro-Harmonix Electric Mistress 'Flanger/Filter Matrix'. Posh, eh? Sadly, I am unable to recall a studio date where it delivered hit tones, mainly due to the fact that it failed unerringly within 10 minutes of active service. I persisted with this bulky boy, replacing it under warranty about four or five times before throwing in the mains/battery operated towel, as it were. Shame, because the flimsy tin box produced some lovely shimmering tones. Briefly. Nevertheless, an original item appears currently on eBay at an entirely outrageous £550. Buyer beware, mate.

While on the subject of matters EH, I must give an honourable mention to two more products from their inspirationally named range (Think Small Stone Phaser, Big Muff, Screaming Tree and onwards in a psychedelic odyssey). The Memory Man Deluxe produces indefinably more musical delay effects than a digital equivalent. Mains operated, reliable, and with a soupçon of chorus and vibrato thrown in for good pleasure. There's one available online for $700. Buy immediately to avoid being crushed in the stampede.

We come now to the company's MicroSynthesiser, a unique product in my experience. Memory Man sized, doubtless for economy of scale, it features 10 sliders which affect a selection of frequencies. It earned its corn with Hi-Tek, a band I formed with arranger-composer-genius Richard Niles and the eponymous album that resulted. It was a deliberately keyboard-less group and there was consequently ample scope for experimentation with this baby. Hours, if not months, of harmful fun and today a relative snip at around £150. No Retro Retro Remembrance is complete without honourable mention of the Boss CE1 Chorus Ensemble, containing the same circuitry as found in the Roland Jazz Chorus amplifier range. On sale online right now between £875 and £1400. And finally, The MXR Dyna Comp, the smoothest compressor pedal I've come across. eBay will locate you 76 examples for £225-275. Your retro pedal collection is now replete for a ridiculous £3K plus board. Madness, vinnit?

For more on Mitch and his musical exploits with the Studio Kings, go to: www.mitchdalton.co.uk



Mitch's built-like-a-tank V-Twin, and the not-so-sturdy Electric Mistress

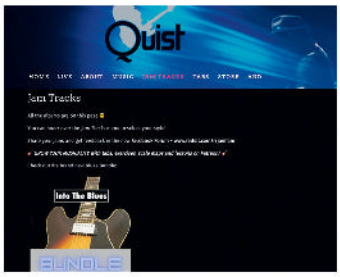
DERICK A. THOMAS; DAT'S JAZZ/CORBIS/CORBIS VIA GETTY IMAGES

JAM TRACKS TIPS

Use these to navigate our bonus backing tracks

1 Slow Blues (E)
We start with a fun slow blues in E. E Minor Pentatonic (E-G-A-B-D) is your friend here, but try mixing in some E Major Pentatonic (E-F#-G#-B-C#) - same five notes as C# Minor Pentatonic – for some sweetly uplifting blues sounds.

2 Sweet Groove Blues – G Minor
Here we have a lovely groove blues in G Minor. G Minor Pentatonic (G-B♭-C-D-F) and the G Minor scale (G-A-B♭-C-D-E♭-F) itself work great here, but for the Dominant chord (D7), G Harmonic Minor (G-A-B♭-C-D-E♭-F#) is a perfect choice.



3 Blues Vamp (A)
This simple vamp (A7-D7) was made for practising the switch between the I7 chord and the IV7 chord, which is very common in blues. A Minor Pentatonic (A-C-D-E-G) works all over, but try A Mixolydian (A-B-C#-D-E-F#-G) on the A7 chords and then switch to A Dorian mode (A-B-C-D-E-F#-G) – aka D Mixolydian – for the D7 chords.

4 Slow Walkin' Blues – C Minor
We finish with a slow blues jam in C Minor, featuring a jazzy 'walking bass' line on an otherwise fairly standard Minor blues chord progression. Head for C Minor Pentatonic (C-E♭-F-G-B♭) and add as much feeling as you can muster. Happy jamming!

Visit www.Quistorama.com/jamtracks and subscribe to www.youtube.com/QuistTV for more jam tracks. Quist's new album Garden Grooves is out soon and you can find him on Spotify and Instagram, as well as Patreon for his full library of tabs & lessons.

PHIL HILBORNE'S ONE-MINUTE LICK — *Harmonic Whammy Bar Licks*

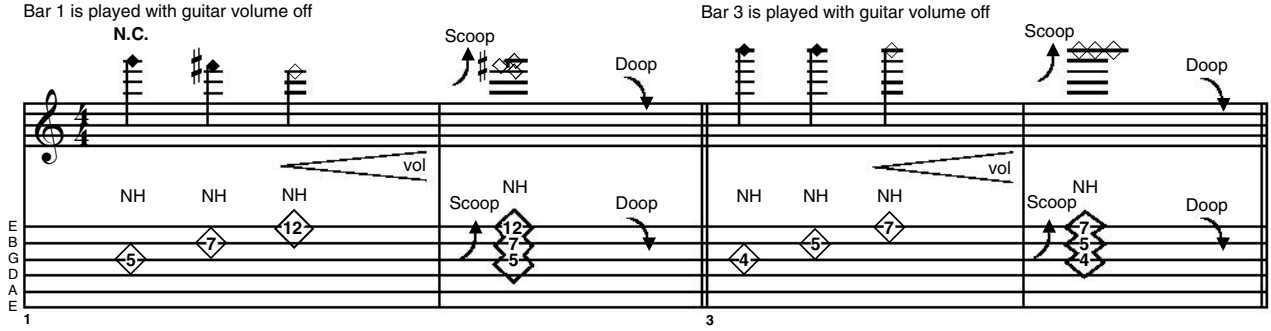
Here's a pair of ideas that both use natural harmonics in combination with the whammy bar. The idea in bars 1-2 is a lick that Van Halen used to emulate an elephant's call – really! In bar 1 play the three natural harmonics in the order notated, letting them ring into each other but with your guitar volume fully off. At the end of the bar grab your whammy bar with your fretting hand and depress it to lower the pitch of the hopefully still ringing harmonics. Then with your picking hand turn your guitar's volume full up while simultaneously pulling up on the bar (fretting hand) and also muting the lowest three strings with your picking hand palm or/and thumb. To end the lick, depress the bar again while turning your guitar's volume off. Sounds complicated but it isn't at all really. The idea in bars 3-4 is the same note (B) played as natural harmonics over three different strings. As the whammy is lowered you can easily hear the dissonances that occur and also how these can be resolved if you let the notes go back up to pitch. It's a really cool effect. There are two audio versions: one with the lick played as written and another with an extra bar of count-in after the first idea - this should help you prepare more easily for the second.

FAST

SLOW

Lick 1
Bar 1 is played with guitar volume off

Lick 2
Bar 3 is played with guitar volume off



BILL FRISELL

*Guitar instruments have supplied some of music's most evocative moments. **Jason Sidwell** asks top guitarists for their take on this iconic movement. This month, we welcome one of the great modern jazz innovators.*

GT: What is it about guitar instrumentals that appeals to you?
BF: It's a lot to do with the whole way of thinking about the instrument. For me, the guitar is my voice, and it depends on the circumstances that I find myself in. I'm really influenced by the sound of a singer. A lot of the music I play is a song that I might associate with someone singing it. What I'm hearing in my head and what motivates me so often is the sound of the human voice and that has so much to do with the sound I make. Guitar instrumentals go all the way back to when I was a kid, when I was listening to surf music, all that these bands were playing were guitars and that's kind of the beginning of my fascination for the instrument. I was born in 1951, you just look at the music that was happening in the 50s, 60s and the 70s and line it up with my age, those periods are kind of extraordinary. When I was 11 years old, I was listening to surf music and then a couple of years later The Beatles, Wes Montgomery and it just kept expanding out.

GT: What can an instrumental provide a listener that a vocal song can't?
BF: It puts you into an abstract area where your imagination can take over a little bit more. With music, the opposite is always true. Many times when I'm playing an instrumental, I might be thinking about the words or I'm thinking about the sound of a voice but then also it can enter in this completely abstract and unexplainable place where music can take you. If you take the words away, it's not telling you what to think. When I put the titles on my songs, I don't like to be super specific about what it is. I like the idea that the listener can make up their own story with what there is. Whatever I'm hearing in my head is not what the listener hears. I love the idea that everyone on the planet is going to hear it differently, and can make their own story.

GT: Are there any tendencies that you either embrace or avoid?
BF: Every time I play, I'm reaching for something. That's the thing about music, you can never reach what you're hoping for. Anyone that says they got all the way there, they're not being totally true. You can always take it further than where you've gotten to so that's part of the deal. There's something out there that I'm hoping for that I try to get; I get as close as I can and then try again. I've been happy with a lot of my recordings, but you never feel like you're finished, it's more like you have a certain amount of time and you do the best you can in that frame.

"THERE'S SOMETHING OUT THERE THAT I'M HOPING FOR THAT I TRY TO GET; I GET AS CLOSE AS I CAN AND THEN TRY AGAIN"

GT: Is a typical song structure always relevant for an instrumental?
BF: Yes and no. There's just so many ways. I'm really into that and that's so much a part of what I do, playing within that structure.

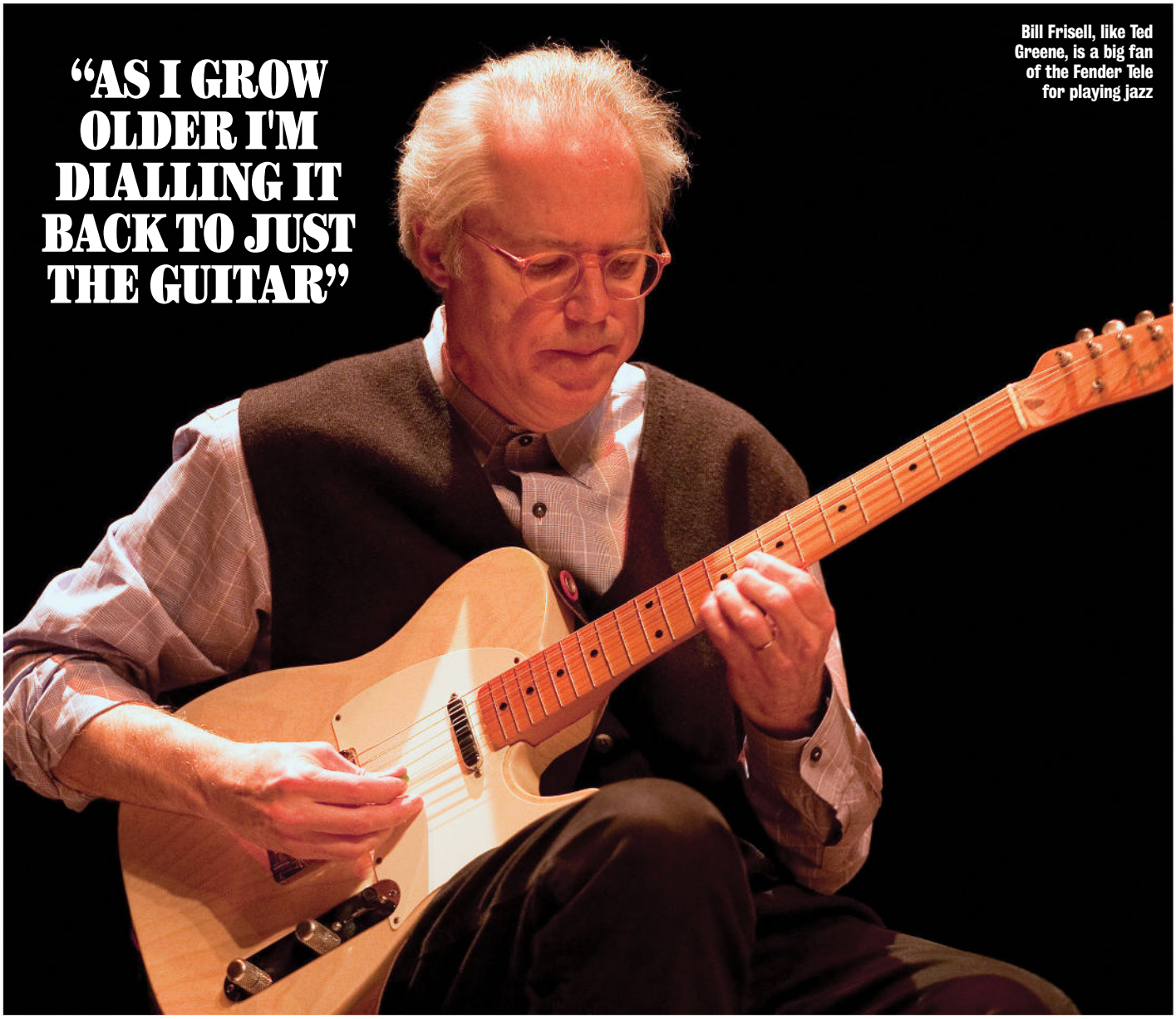
STEVE THORNE/REDFERNS VIA GETTY IMAGES

The song form is really important but then as you get deeper into it there's so many ways of approaching it. You can stay very strict being within that but then there's also trying to break things apart. So many amazing things happen with music the deeper you get into it. You take a song and there's some songs I've been playing my whole life finding different pathways. And that way the form starts to break apart, it's just never ending.

GT: How useful is studying a vocalist's approach for guitar melodies?
BF: That's huge for me. The breathing part, that's what helped me. When I was younger, I played the clarinet for a long time so at least I had the experience of breathing and playing a phrase where there's a certain point when you have to take a breath. You can't just keep pumping it out. With guitar, the danger is I think it can become a machine. I'm influenced so much by thinking about the way a melody is presented when someone sings it. It can start quietly with more breath and there's a point where you have to rest so that's a huge part of the way I perform.

GT: How do you start writing one; is there a typical approach or inspiration?
BF: The writing and the playing become almost the same thing. It just becomes natural and more in the way I hear things without calculating. I've noticed as I've gotten older and I've written more and more, how they come out in these natural phrases that are more related to the way we talk. I start a sentence and then something will come into my mind which I need to say. A lot of what I play is improvised music. I'm playing within this framework, but they're not set pieces that are worked out. So that's where things move around a lot.

GT: What type of guitar tone do you prefer for playing instrumentals?
BF: There are so many possibilities with the instrument. There's Segovia, Robert Johnson and Jimi Hendrix, they all played the same instrument and tuned the same way and it's like, wow, how is this possible? I guess it just depends on the circumstance. I love to try different things like using pedals but as I grow older I keep dialling it back to just the



Bill Frisell, like Ted Greene, is a big fan of the Fender Tele for playing jazz

ANTHONY PIDGEON/REDFERNS

pure sound whether it's an electric or acoustic guitar. I try to get the purest sound so whatever is happening is coming directly from my imagination onto the skin on my fingers on the strings. I'm fascinated by all the pedals and effects but sometimes it almost disguises your voice. You can be seduced into that, which is fine. For me, it's been a process of eliminating more and more of those things.

GT: Do you have any favourite modes?
BF: No. It just depends on what happened before and what happens after. You play one note, it's what happens next that can determine what sort of meaning it has.

GT: Do you view the backing band in a different way that you would on a vocal song?
BF: That's something I cannot relate to. If it's my band, I don't have a backing band. Everyone is of equal importance. I can't think that way; the idea of me standing out in front of a band with them behind me is just absurd to me. Every sound you hear within a group is as important as any other sound. I'm just looking for this harmony and interaction, like a conversation that should happen whether it's instrumental or whether it's with a vocalist. When I'm playing behind a vocalist it's the same thing about listening to each other. Music is about having a conversation with whoever's there more than working things out and then just playing them over and over again in the same way. Whatever band I'm with, that's the attitude we would strive for.

GT: What three guitar instrumentals would you consider iconic, or have inspired you?
BF: When I was in high school and heard a recording of Wes Montgomery for the first time it was this song called Bumpin' On Sunset. My music director at school asked me to learn it for a talent show. I hadn't heard anything like it. When I first heard Jimi Hendrix, that was shocking. I was old enough to see him play in a small gymnasium at a school. His first record had just come out and we had never heard anything like that before; just hitting you in the face. Thinking even back further, when I first heard some of these surf musicians like The Ventures or The Astronauts. There was this sound that was so exciting, that moment when you hear it. It's hard to pinpoint when I first heard a guitar. The Astronauts played surf music and I can still hear that record and think to myself, 'what is that sound?'. Same thing with John Abercrombie; when I first heard his Timeless album, and it came at a time where there was this 'new' sound. He had a huge influence and impact on me.

Bill Frisell's album, Four (Blue Note) is out now. For more on Bill Frisell visit www.billfrisell.com

PLAY LIKE...
DAVID GILMOUR

To celebrate the 50th anniversary of the release of Pink Floyd's The Dark Side Of The Moon, **Jamie Humphries** analyses the playing of David Gilmour, with five stylistic mini pieces.

ABILITY RATING Moderate/Advanced ✪✪✪✪✪

Info https://bit.ly/3kdbfsc
Key Various **Tempo** Various

Will improve your... ✔ String bending ✔ Melodic awareness ✔ Whammy bar vibrato

Like Brian May and Eric Clapton, David Gilmour is one of those guitarists that appeals to players and non-players alike. Guitarists love his touch, feel, melodies, string bending and tone, while non-guitar players appreciate that Comfortably Numb is one of the greatest solos ever put to tape.

Following time abroad busking and performing, Gilmour was invited by his friends to join Pink Floyd, covering for founder member Syd Barrett, who was becoming increasingly unpredictable and unreliable. Barrett would eventually exit the group,with Gilmour cementing a band line-up that would go on to become one of the greatest in music history.

The pairing of Roger Waters and David Gilmour would propel Pink Floyd from psychedelic pop band to stadium-filling progressive rock pioneers. The band has written and recorded some of the most important music in history, from heartfelt acoustic ballads, to multi-section prog-rock concept pieces, and powerful anthemic stadium-rock masterpieces. With such an incredibly rich, diverse and iconic recorded catalogue, including The Dark Side Of The Moon, Wish You Were Here, Animals, and Waters's conceptual masterpiece, The Wall, Pink Floyd is cited as perhaps the greatest progressive rock band of all time.

A vital part of the Floyd sound is David Gilmour's unmistakeable guitar voice. An incredibly expressive player, soaring melodies, smooth whammy bar vibrato, blues phrasing, and unsurpassed string bending control, are unmistakable facets of his style and sound. Gilmour is also a very textural player, often producing 'pad-like' layers on the lap steel guitar. He is also a very accomplished acoustic guitarist.

As well as Floyd, Gilmour has worked with a diverse collection of musicians, from Kate Bush to The Orb. He's also released and toured four excellent solo albums.

David Gilmour is the consummate lead guitarist. He demonstrates a strong melodic awareness, always playing for the song, and opting for melodies with a vocal-like quality that makes them incredibly memorable. That's not to say he hasn't got chops; his use of Pentatonic runs and and wide-interval string bends makes his style demanding to analyse and replicate. And his approach has helped him craft some of the most rewarding to listen to guitar solos in music history. Just have a recap of Comfortably Numb, or Shine On You Crazy Diamond.

David's main scale choices are usually Pentatonic, both Major and Minor, but he will embellish these with additional notes for colour and texture. As well as the ♭5 or 'blues' note, David is a big fan of the Major 2nd, a whole tone higher than the Pentatonic's root. This additional note adds sophistication to his solos, and David uses this approach to great effect. He also employs seven-note Major and Minor scales, and even hints at modes, although this is more likely a case of him following his ear when negotiating chord progressions, than 'thinking modes'.

Gilmour has a vast array of phrasing techniques at his disposal, but he's probably best known for his string bending, where he demonstrates pitch control to rival even that of the master, Jeff Beck. He makes use of wide interval bends, often climbing in pitch by a tone and a half or two full tones, and executed with a single pick stroke. His ability to hold onto a note to manipulate it is jaw dropping, and he's a master of pre-bends - the clean intro solo to Shine On You Crazy Diamond is not only a great example of this, but also a masterclass in phrasing and feel. He also loves unison bends and pedal steel-inspired country tinged sounds.

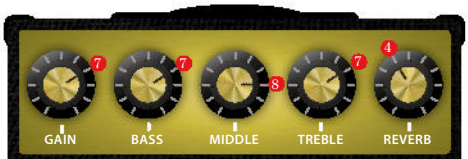
There's real groove to Gilmour's playing, too. He often employs syncopated rhythms playing off and around the beat. He will exaggerate this by using double-stops, again mainly based around Pentatonic scales, but including other notes such as the Major 6th. A great example of this can be heard in the solo from Have A Cigar. Of course he's also a master of the whammy bar, but uses it predominantly for vibrato. His favoured grip has inspired a modified shorter bar, which gives him greater control without altering his picking-hand position. He will apply vibrato to both chords and lead lines, as well as for occasionally scooping into notes.

Slide is a big part of the Gilmour arsenal, whether performed on regular guitar or lap steel. For this he favours G Major and E Minor tunings. Examples of his lap steel prowess can be heard on Breathe, The Great Gig In The Sky, and Shine On You Crazy Diamond Parts 6-9. Also check out the slide and vocal scat on Wish You Were Here.

When it comes to his use of arpeggios, as well as conventional chord shapes David also uses extended lines that cover large areas of the neck, as in the second half of the solo to Time. Also an accomplished rhythm guitarist with a unique approach to chords, he often creates ethereal soundscapes using modulation and delay-soaked arpeggios, or thick, fuzz-tone powerchord riffs.

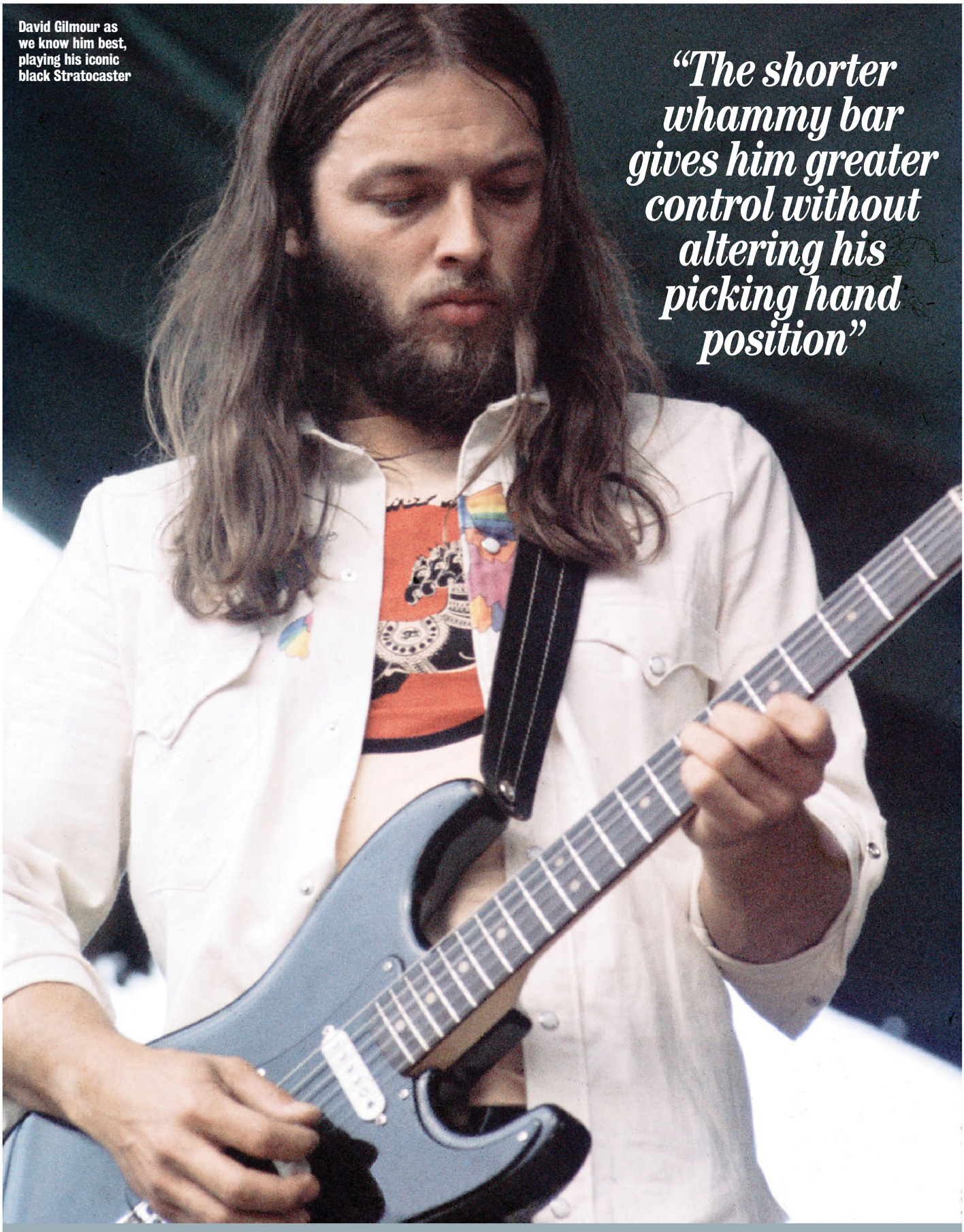
As you see, there's so much to learn, so enjoy working on our five mini-pieces!

NEXT MONTH *Andy Saphir take a deep dive into the many styles of the great* ***Eric Clapton***



Get the Tone

Most famously associated with his black Strat, Gilmour runs his rig clean, adding drives, fuzz modulation, echo, compression, and rotary sounds from his rack system. Start with a clean single-coil sound, and although there are many different tones in our five mini pieces, they are pretty self-explanatory so use your ears and whatever effects you deem appropriate.



David Gilmour as we know him best, playing his iconic black Stratocaster

"The shorter whammy bar gives him greater control without altering his picking hand position"

CHRIS WALTER/WIREIMAGE

TRACK RECORD With such a huge recorded output, it would be impossible to list everything here. But essential listening with Pink Floyd includes: Meddle, The Dark Side Of The Moon, Wish You Were Here, The Wall (these three albums yielding the majority of techniques you'll cover in this feature), plus Animals. As far as solo material is concerned, check out David Gilmour, On An Island, and Rattle That Lock.

PIECE 1 **SPACEY CHORDS**

[Bars 1-4] The intro to our first piece includes shifting Major triads against a static root note, and implying an ethereal Lydian tonality. Triads of D Major, E/D and A/D are followed by a C Lydian section using C Major to D/C. These four bars conclude with the very recognisable B7#9 -B7♭9 move, which provides tension before releasing to the dreamier sounding chord of Emadd9.

[Bars 5-12] This is our verse progression, and includes the chords of Emadd9-Cmaj7/G-A7-C-D The final time around the verse we conclude with our friend the B7#9-B7♭9 change. This section makes use of light chord strumming, as well as chord arpeggios. Be as dynamic as you can with the delivery of this section, and take care with the diatonic 6th fills performed over the A7th chord.

VIDEO

PLAY

BACKING

PIECE 1 **SPACEY CHORDS**

[Bars 13-18] Here's the iconic chord voicing that David used in such legendary way. Based around the Gm6 chord, I have developed the idea further by shifting the voicing into another inversion. This section is performed with chord arpeggios, so take care with the consistency of the picking, and make sure all the notes are clear. This section also includes shifting ambiguous (no 3rd) sus2 triads performed against the open fourth string, plus the eerie sounding Dmmaj7 chord that concludes the first round of our chorus.

[Bars 19-27] The static chord arpeggio here features a descending root note figure, where again you should take care with the picking. This section finishes with E♭maj7/G and A♭major7/G chords performed on the top four strings, and makes use of close voice leading for a smooth, melodic transition.

[Bars 23-27] This is the final section, and marks a change in rhythmic style, as things shift from a straight feel to swung 16th notes. This section also makes use of a string of Dominant 7th chords - D7-E7-G7-A7 - performed with chord arpeggios. Take care with the climbing diatonic 6th interval figure that includes the open first and third strings over the A7 chord.

PIECE 2 **CLEAN SOLOING**

[Bars 1-8] We start with a two-bar keyboard build; listen out for the four count on the ride cymbal for the tempo. We start with some expressive slow bends and pre-bends using A Minor Pentatonic scale. Pay attention to the subtle whammy bar vibrato. Bar 5 features a smooth legato phrase that includes the Major 2nd, the note of B, adding colour to the sometimes predictable A Minor Pentatonic.

[Bars 6 - 7] Here we see some of David's signature wide interval bends, so you need to pay attention to the pitch as well as the rhythm of these phrases.

[Bars 9-12] Arpeggios of F and G Major follow the chord progression (watch out for the semitone bend during the G Major arpeggio). We end this section with a sliding figure that repeats in octaves, leading into more legato phrasing.

VIDEO

PLAY

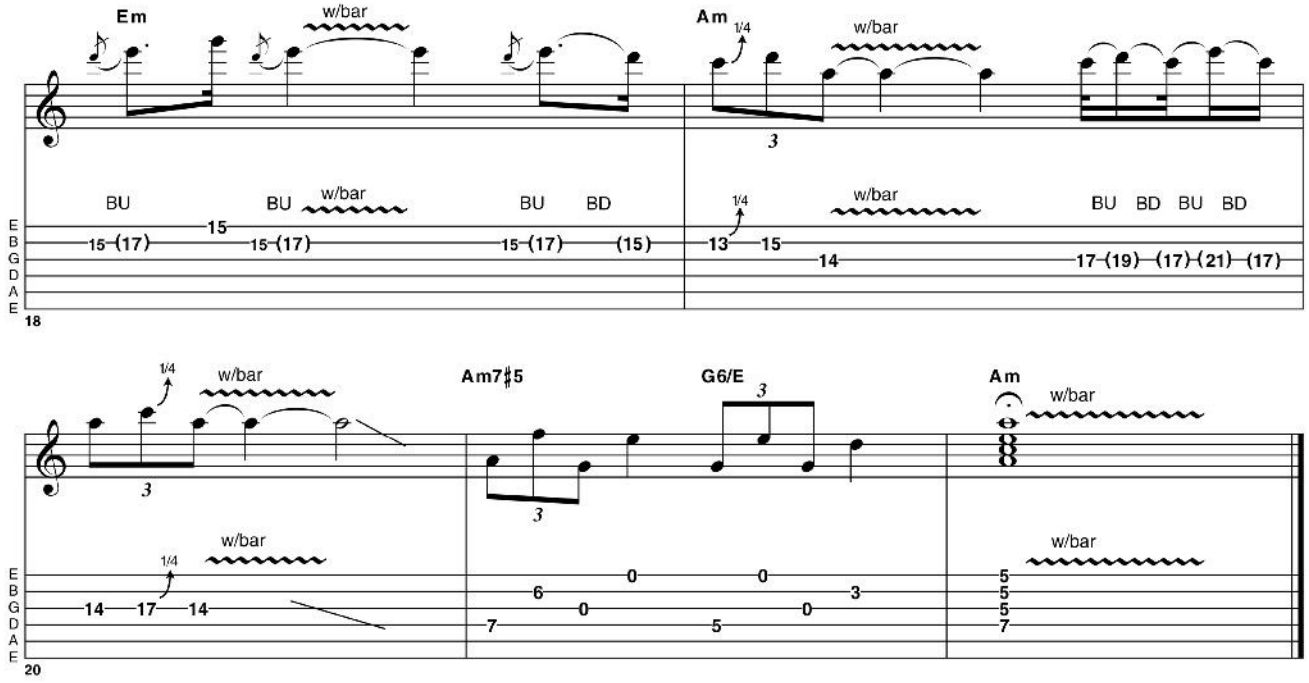
BACKING

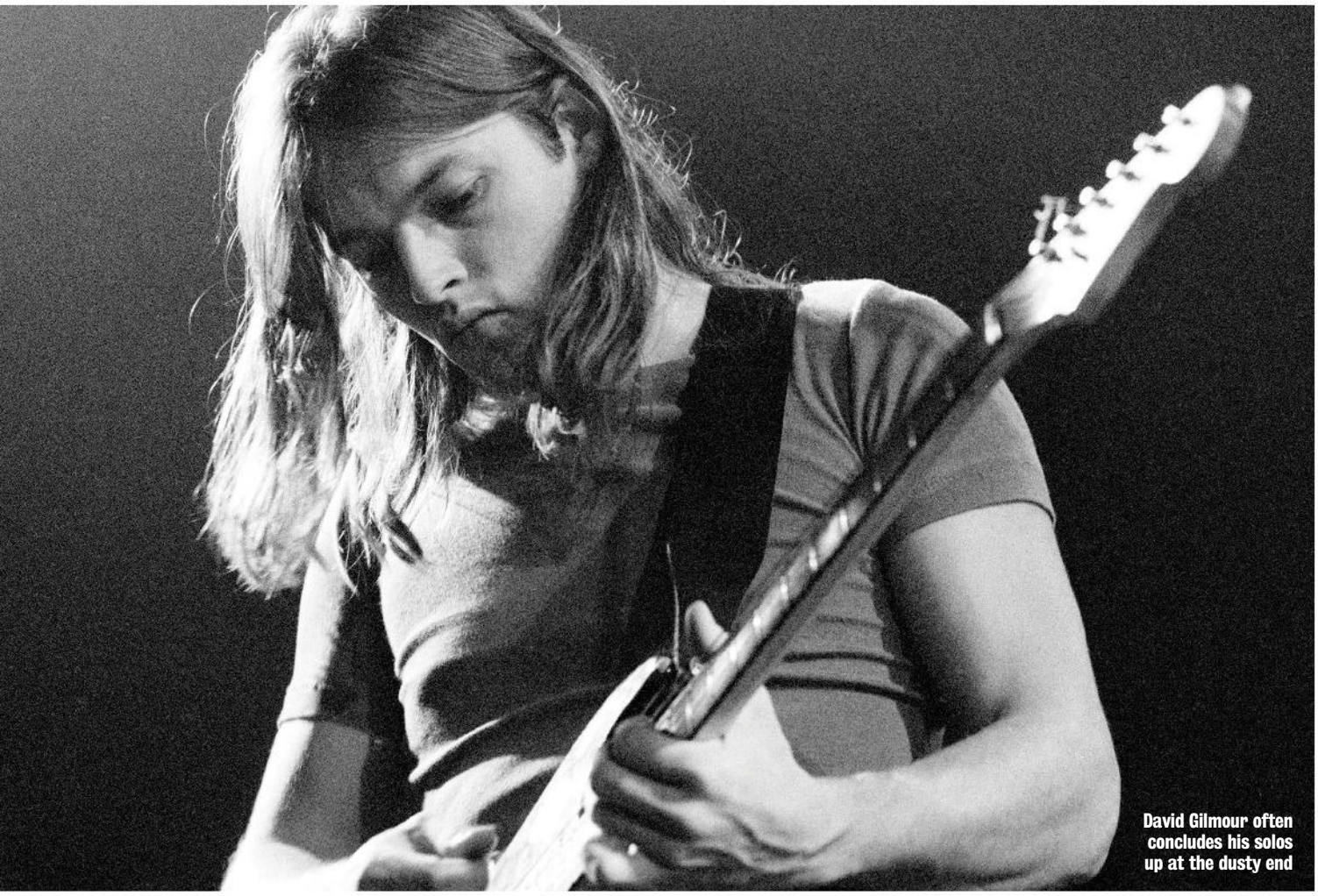
PIECE 2 **CLEAN SOLOING**

[Bars 12-14] This descending triplet figure is performed on the top two strings. This is a brilliant example of how David Gilmour can take a simple phrase and develop it into a much larger musical statement.

[Bars 15-20] We conclude our Gilmour-style melodic solo with more expressive phrasing, plus some signature prebends and wide interval bending licks.

[Bars 21-22] Our second mini piece concludes with a reference to David's iconic 'four-note chord phrase'. Here we are opting for arpeggios of Am7(#5) and G6/E. These include open strings that ring into fretted ones.





David Gilmour often concludes his solos up at the dusty end

JORGEN ANGEL/REDFERNS

PIECE 3 **BLUES-ROCK SOLOING**

[Bars 1-4] Our third piece opens with some typical open-position bluesy licks that shift from shape 1 to shape 2 of E Minor Pentatonic. Gilmour would often connect these types of shapes by shifting along the third string.

[Bars 5-7] The verse riff enters here. We are playing over a 7/4 times signature, so pay attention to the pulse of the beat when targeting the lick endings. This section uses shape 1 of E Minor Pentatonic up at the 12th fret, and includes some groove orientated blues licks and double-stops. feel is crucial here, so good timing is essential for this section. Notice also the inclusion of the F# note over our E Minor Pentatonic; this is the Major 2nd and it adds a cool Dorian vibe.

[Bars 8-9] We end the first section of the verse by switching back into regular 4/4 time signature, so again pay attention to your counting. Also watch your string bending pitch, as well as the slightly tricky Pentatonic position shift.

[Bars 10-12] This the verse's second section, and modulates to a riff that's based around A Minor. Once again look out for the changing time signatures between 7/4 and 4/4. This section again includes some tricky phrasing, especially with the string bending, with some wide interval bends and pre-bends. This section also features more position shifting, so keep your fretting hand relaxed. This is all about the pocket of the groove, so lay back, sit on it and don't rush!

VIDEO

PLAY

BACKING

PIECE 3 **BLUES-ROCK SOLOING**

[Bars 13-15] Here we resolve back to the E Minor riff, as well as our 7/4 time signature for the conclusion of the verse. Look out for more position shifts plus a tricky whole-tone first-finger bend at bar 13. Bar 14 again shifts back to 4/4 and includes a very groovy syncopated lick that utilises double-stops and tasty blues phrasing around the E Minor Pentatonic scale.

[Bars 16-22] The outro section enters here, as does a change of feel, with the track having a more mellow, laid-back approach. The guitar solo tone has also changed, from the classic drive of the first section to a saturated fuzz, full of sustain. Take care with the opening shifting arpeggio that outlines the C maj7 chord. This idea continues over the G maj7, with more melodic position shifts, a tool employed by David for endless smooth lines. This section also includes more wide interval bends; pay close attention to bar 21 where you'll bend up a whole tone, and then pre-bend to a tone-and-a-half above your starting note of E.

[Bars 23- 32] Our track concludes with more soulful bending licks, targeting chord tones, plus more position shifts. Pay close attention the end of bar 22 into bar 24, where we see some very advanced pre-bends and wide interval bends (so make sure your fingers are warmed up!). Pay particular attention to your pitching from here on as the slow release of this bend is designed to signal a dramatic climax to this section, which finishes off with another potentially troublesome pre-bend lick (two whole tones), so take care!

PIECE 4 ACOUSTIC STYLE

Bars 1-6 Our acoustic track fires up with an intro solo, performed against a single acoustic guitar backing and using an 'AM radio' style tone. This intro solo is based around the D Minor Pentatonic scale, and includes string bending (not too common on acoustic guitar) and position shifts. Look out for the final intervalic figure that traverses the neck, outlining the accompanying chords, with a folk or even country tinge to the lick. Pay attention to the final hammer-on figure that complements the accompanying guitar part on the backing tracks.

Bars 7-14 This is our verse progression, and should be fairly straightforward in its performance. Based around open-position chords diatonic to the key of C Major, the emphasis here is on the delivery of your strumming. Aim to be dynamic, but don't attack the strings hard and so push the timing. Aim to sit back in the pocket of the groove, with the emphasis on the first down strum of beats two and four; be dynamic. Also look out for the little melodic chord fill that appears at bar 10, aiming to let all the notes of the lick ring.

VIDEO

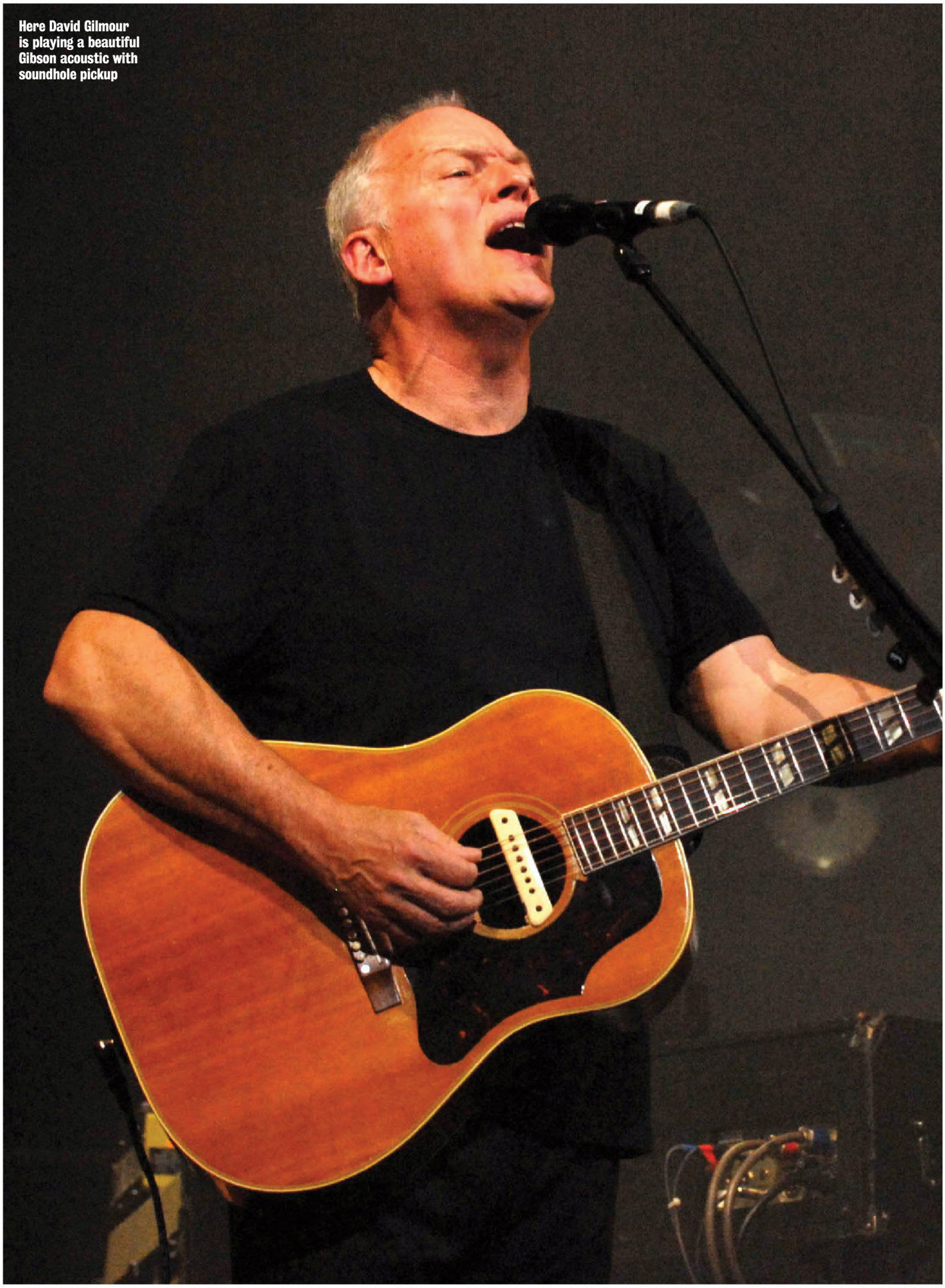
PLAY

BACKING

PIECE 4 **ACOUSTIC STYLE**

Bars 15-18 This section is our chorus and features more open position chord strumming. Once again pay attention to those dynamics and your timing.
Bars 19-24 The solo is very subtle in its phrasing, with sliding licks and a strong pull to the chord tones. It's based predominantly around C Major Pentatonic, with the occasional F note as well as some shifting intervals at bar 22. The B♭ in bar 22 shifts us from C to F, resulting in a C Mixolydian flavour as we resolve to the C chord in the next bar.
Bars 25-26 There's some tricky phrasing here, based around sliding double-stops that cover a large area of the neck, so take care with the position shifts. This section concludes with a descending legato figure utilising open strings. Again, concentrate on your timing and keep your fretting hand relaxed.
Bars 28-30 Our acoustic solo concludes over the chorus chord progression. Although there's nothing overly fast here, these final higher-register sliding licks and descending arpeggio figure, will require care if you are to play them well.

VIDEO & AUDIO https://bit.ly/3kdbfsc



Here David Gilmour is playing a beautiful Gibson acoustic with soundhole pickup

BRIAN RASIC/GETTY IMAGES

PIECE 5 **SLIDE STYLE**

Bars 1-9 Any Gilmour style study has to include a slide piece. We begin with some atmospheric two-note chords that follow the accompanying progression. Although David favours open tuning, I have arranged our piece for a standard-tuned guitar. Aim for an ethereal tone soaked in delay and reverb, with added compression if you have it. I performed this piece with a volume pedal to swell into the phrases. Take care with the phrasing, using slow, exaggerated slides between each position, as well as adding some subtle vibrato. Above all, pay attention to your pitch and only then begin adding the expressive touches.

[Bars 10-17] In our verse the melody again targets the chord tones. As before, this section is performed with volume swells (if you have no volume pedal, try 'violining' your guitar's volume knob), and uses a mixture of single and double-note phrases. Watch your pitch when delivering those long, slow slides.

VIDEO

PLAY

BACKING

PIECE 5 SLIDE STYLE

[Bars 18-25] In our second verse you'll notice rather more overdrive and we take a break from the volume pedal for a traditional slide approach. Notice the recurring melody that repeats in two octaves. Take care with the bluesy phrasing during this section and aim to be as accurate as possible with the pitch, as these phrases are busier than those in the previous two sections.

Bars 26-29 We finish our piece, and indeed this article, with the track's overall dynamic lowering for a more mellow conclusion. Sonically, too, we return to the same tone as used in the first two sections, with less gain and the reintroduction of the volume pedal swells for smooth transitions between the phrases. I hope you've enjoyed our five David Gilmour-style pieces!

David Gilmour is a wonderful slide player be it on a guitar or as here, a lap steel.

JEFFREY MAYER/WIREIMAGE

REAL PLUGIN

LA-STUDIO

REAL TUBE HEAD | Two notes AUDIO ENGINEERING | SUPERGROUP DESIGN

Laney BLACK COUNTRY CUSTOMS HANDCRAFTED IN THE UK Two notes AUDIO ENGINEERING

ON VIDEO

FROM THE VAULT

ALLAN HOLDSWORTH
Video Masterclass

Australian maestro Brett Garsed pays tribute to the talent of the sadly departed Allan Holdsworth, with a video masterclass guided by **Milton Mermikides.**

ABILITY RATING Advanced ✪✪✪✪✪

Info https://bit.ly/3kdbfsc
Key Various **Tempo** Various

Will improve your... ✔Fretting-hand legato ✔Fretboard knowledge ✔Chord voicings

Six years on from his untimely death we thought it would be appropriate to revisit this superb apreciation of Allan Holdsworth from Australian rock and fusion maestro, Brett Garsed.

One of the nice guys of the guitar world, Brett is a deeply talented and dedicated player who has crafted an extraordinarily individualistic and recognisably fluid and melodic style. His amazing hybrid picking and legato technique combined with a great musical sensibility, has produced some awe-inspiring rock and fusion guitar recordings, such as his work with Aussie legend John Farnham, US rock band Nelson, and his highly regarded collaboration with the similarly awesome TJ Helmerich.

Despite his virtuosity and high acclaim from guitar aficionados, Brett has remained remarkably diffident, supportive to the community and deferential to his influences, which include artists as diverse as David Gilmour, Eddie Van Halen, Jeff Beck, Jimi Hendrix and Jimmy Page. But it is his encounter with the music of Allan Holdsworth (through Holdsworth's solo on In The Dead Of The Night) that ignited his exploration of sounds and possibilities beyond the rock idiom and into the wider fusion realm, and the techniques he uses.

"Brett Garsed heard in Allan Holdsworth's style a fluidity towards which he'd already been gravitating in his own guitar explorations"

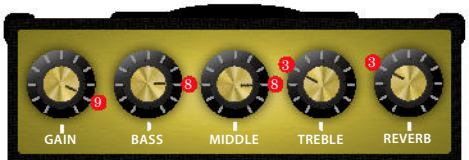
Garsed heard in Holdsworth's style a fluidity towards which he had already been unwittingly gravitating in his own guitar explorations, and which both inspired new ideas and brought much needed confidence to his individualistic legato approach.

Brett has consistently praised Holdsworth, calling him "one of the greatest musicians who ever lived" and "a genius". Inspired by his lifelong admiration and emotional connection to Holdsworth's music, Brett recorded an informative tribute video to Allan especially for Guitar Techniques. We also asked if he would record some examples deconstructing key elements of his music, showing also how he adopted and adapted these features.

Brett was happy to oblige and so, over the following pages we have some detailed examples of Allan's approach from a player who understands his work a whole lot better than most. Sure, it's high-end stuff and will tax even the most able players, but persevere and there's something here that every guitarist can take away and learn from.

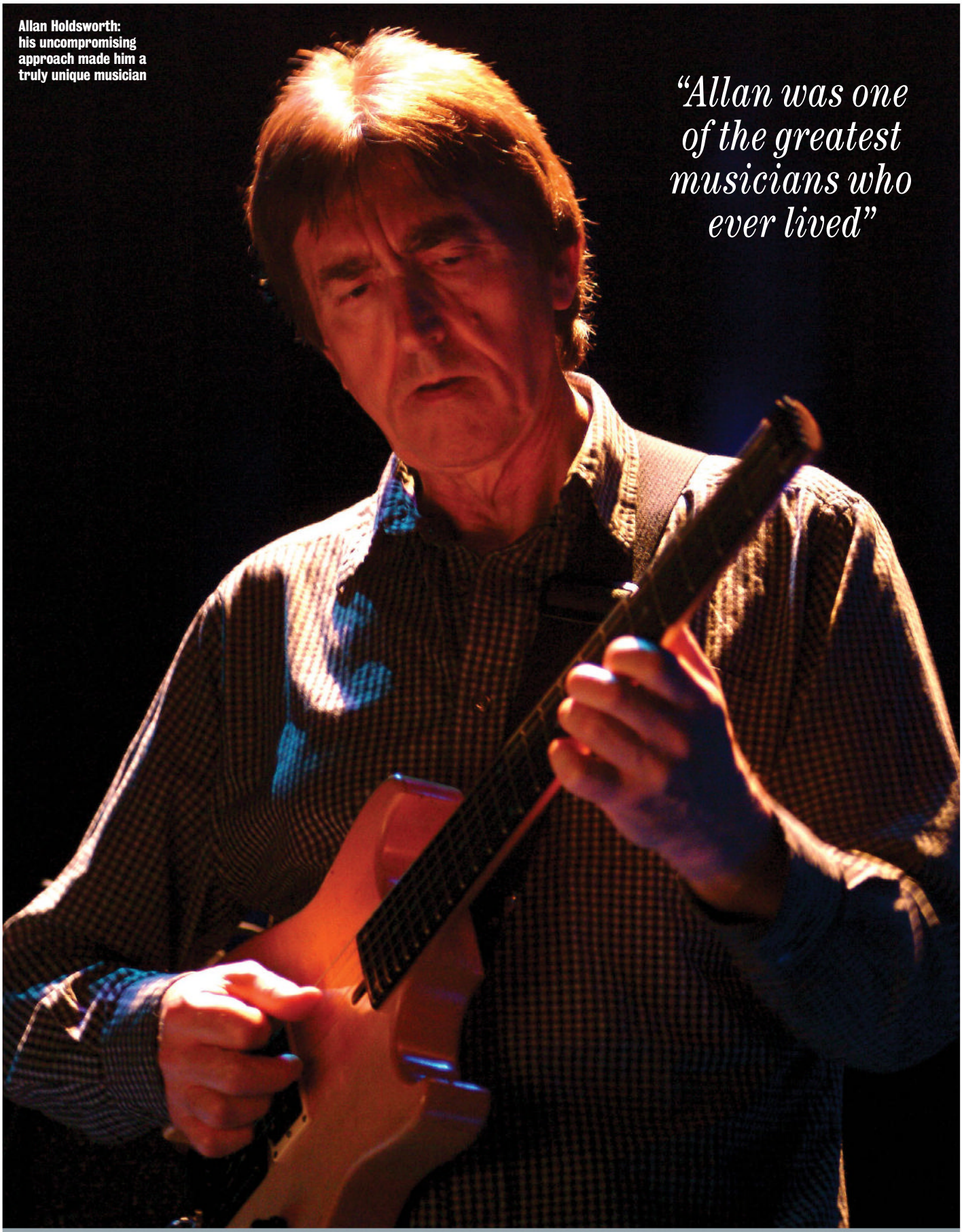
Our sincere thanks to Brett for allowing us to reprint this fabulous feature.

NEXT ISSUE *Jon Bishop guides us through another legato giant's solo on Jason Sidwell's track Glow To Grow: the superb* ***Allen Hinds***



Get the Tone

Brett and Allan both prefer tones that aim to sound less like a conventional lead guitar and perhaps more like some sort of other-worldly tenor horn. To this end, a dark sound is required, with lots of deep overdrive or distortion but little in the way of top end or presence. It's all about smoothness of execution and so steer clear of raspy 'pixellated' distortion, instead opting for the smoothest drive you can find. Both Allan and Brett like their picked and legato notes to be of similar volume, so take this into consideration too. If possible a humbucking bridge pickup is the way to go, and some nice reverb can also help to smooth out the playing.



Allan Holdsworth: his uncompromising approach made him a truly unique musician

"Allan was one of the greatest musicians who ever lived"

C BRANDON/REDFERNS/GETTY

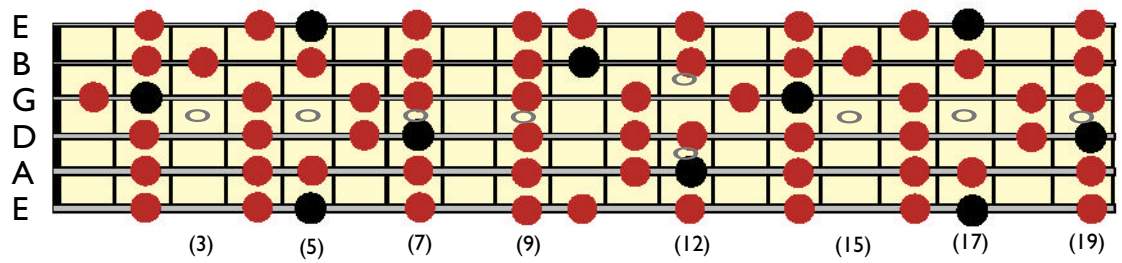
TRACK RECORD Brett's 2003 album, Big Sky is a terrific album overflowing with rock, jazz, fusion and blues. Or try his collaborations with TJ Helmerich, such as Uncle Moe's Space Ranch. His last album, Dark Matter is brilliant too. As for Allan Holdsworth check out the debut album by UK through to solo releases such as Road Games and Secrets. The Sixteen Men Of Tain is stunning as are the live CD/DVD releases.

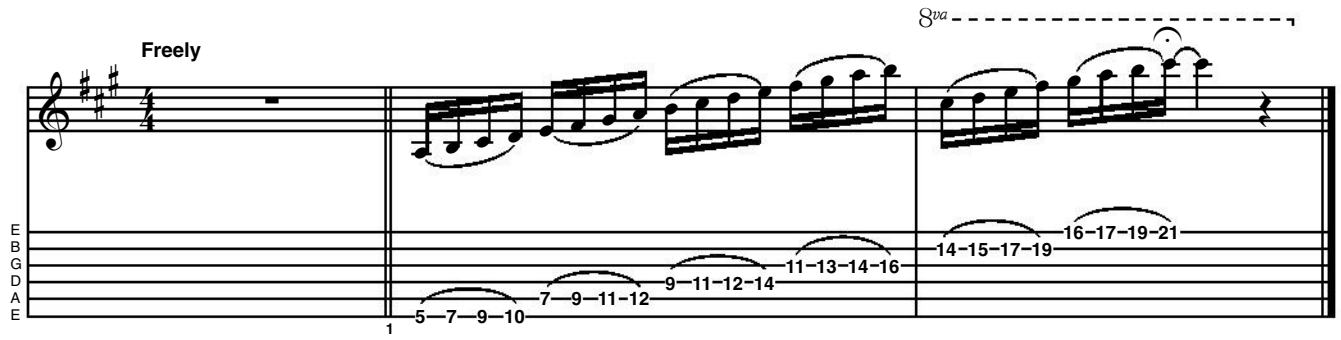
EXAMPLE 1 **LEGATO CHROMATIC LINES**

When Garsed first encountered Holdsworth's playing, he was greatly moved by the blend of expression, emotionality and humanity but he was unable to decode the details and theory behind the music. He interpreted the complexity within it as a kind of 'general legato chromaticism'. Example 1 shows a couple of representative phrases. Note the use of fretting-hand legato slurring which gives the chromaticism such lovely fluidity.

EXAMPLE 2 **FOUR-NOTES-PER-STRING LEGATO: A MAJOR**

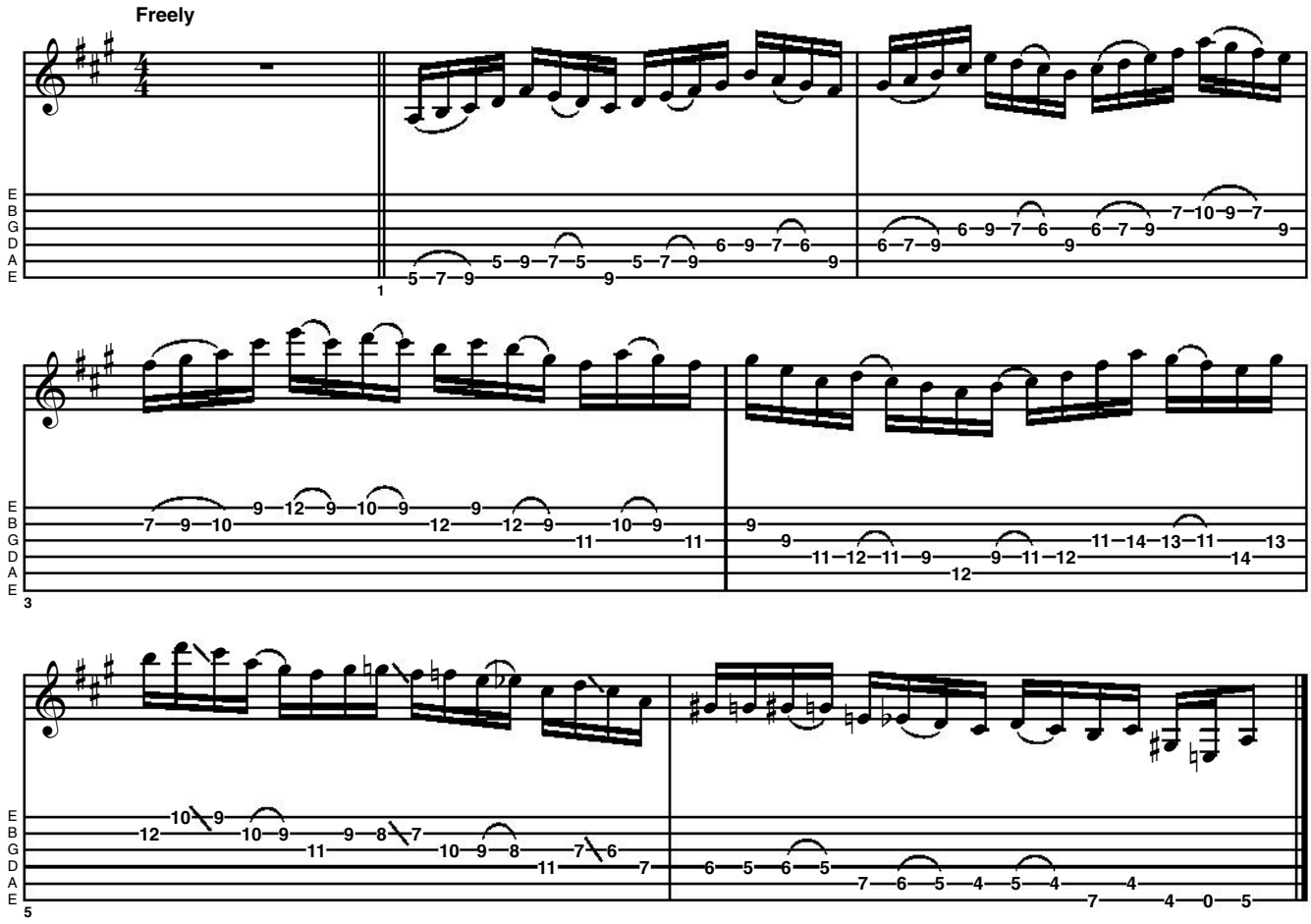
Brett later discovered that Holdsworth used a relatively uncommon four-notes-per-string fretting-hand approach. Example 2 demonstrates some A Major scale 'four-notes-per-string, legato'. This sounds effortless but actually involves a very mature technique (and some serious stretches, so take care). It's worth developing this, but it can also be achieved by position shifts if that is more in line with your current approach and aspirations. The fretboard diagram shows A Major scale all over the fretboard and the tab notation is just a small subset of one possible application of the scale.





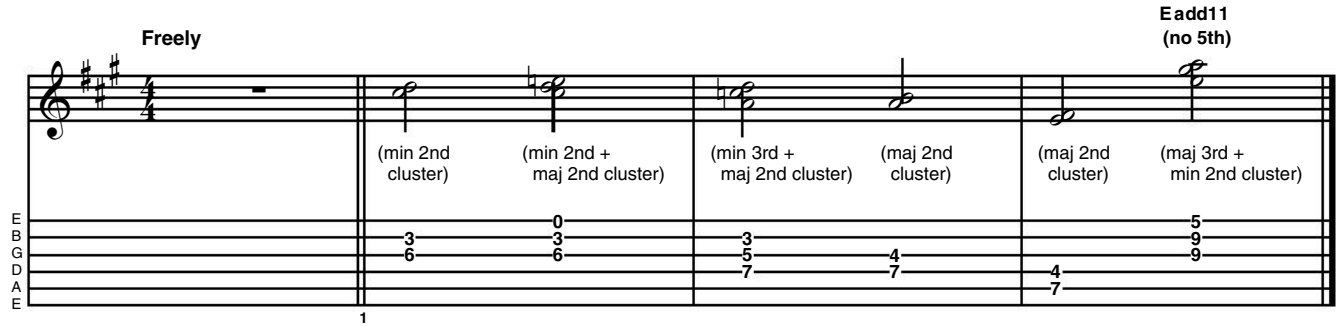
EXAMPLE 3 A MAJOR FLUIDITYWITH CHROMATICISM

Example 3 shows how this positionally more fluid approach combined with chromaticism can result in far more interesting and musical material. Again, this is trickier than Brett makes it look (lots of directional variety) so take your time getting these wonderful lines under your fingers.



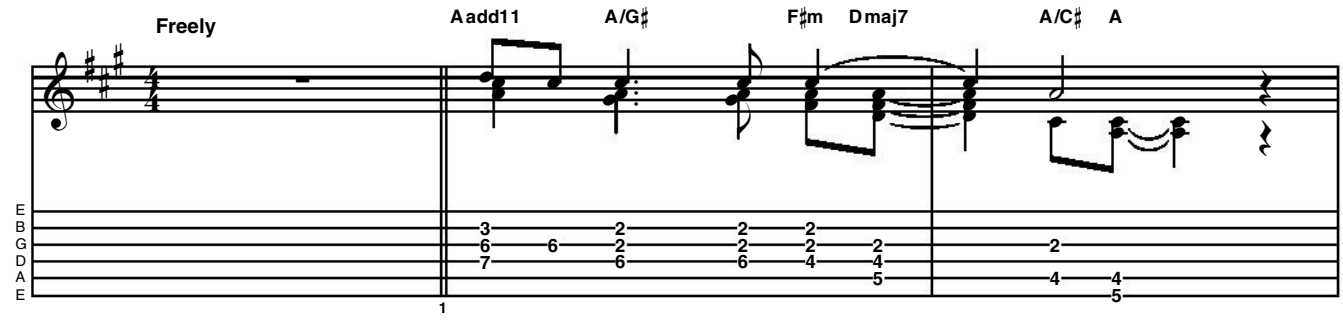
EXAMPLE 4 HOLDSWORTH INTERVALS AND VOICINGS

Brett was also taken aback by Holdsworth's chord approach, never having heard such 'cluster' intervals as well as unusual voicings. Here's an example of some of these unusual intervals and voicings. Notice how they are all relate to the key of A Major and involve unidiomatic stretches.

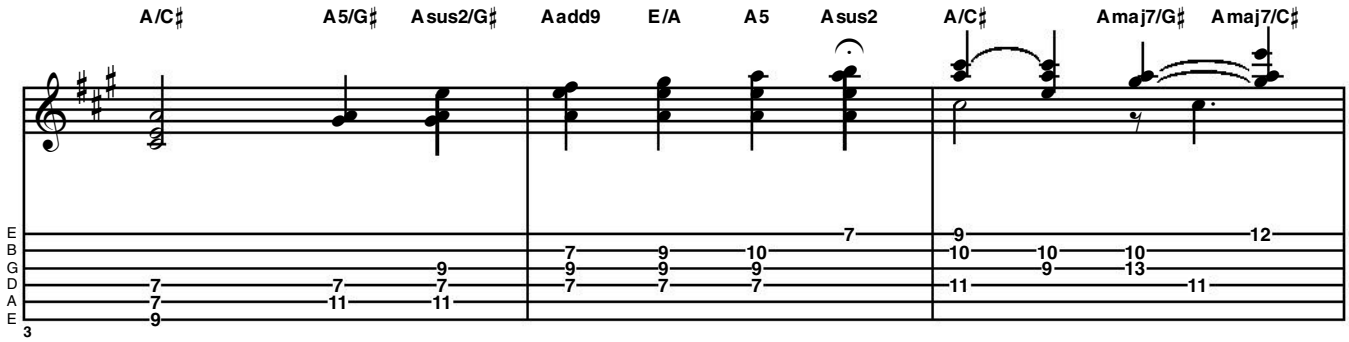


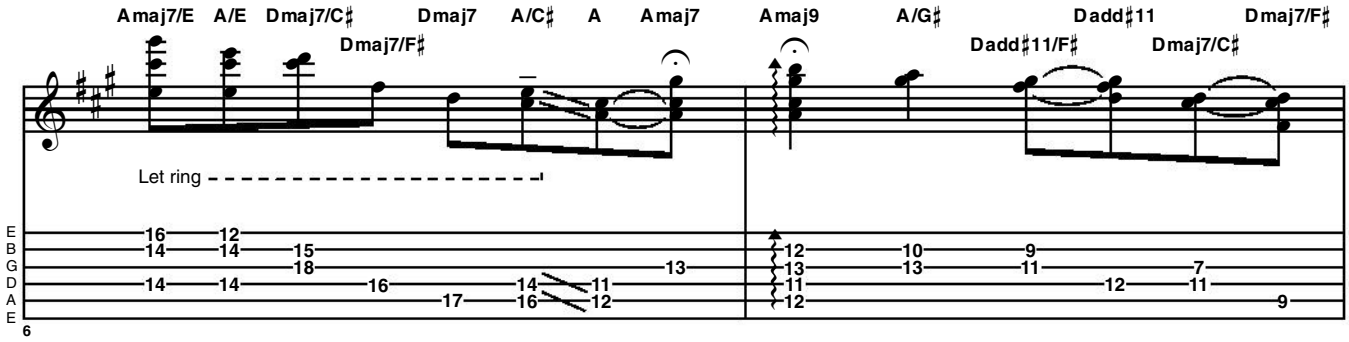
EXAMPLE 5 GARSED'S HOLDSWORTH-INSPIRED POP CHORD VOICINGS

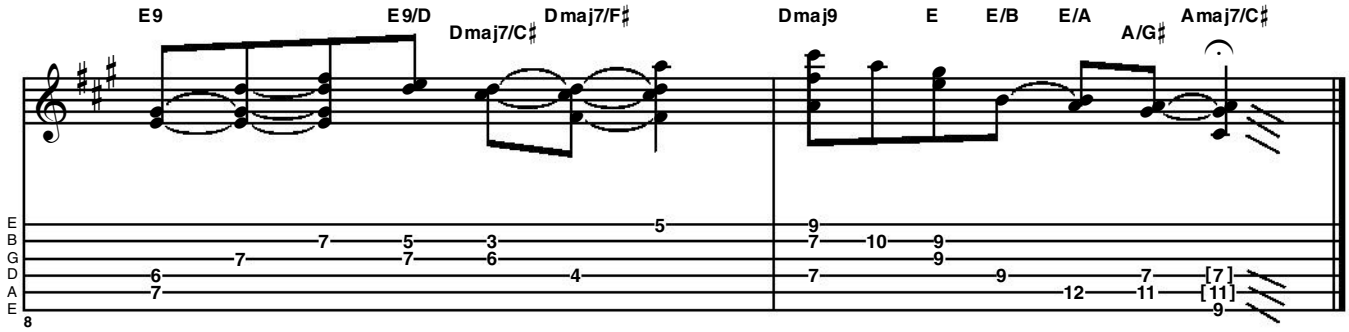
As Brett discusses, Allan built his chord voicings in a similarly 'fluid' way to his soloing approach. The unlocking of the fretboard allowed for a less 'boxed' chordal as well as soloing approach. This is an example of how Brett assimilated these types of intervals in a more 'pop' idiom.



EXAMPLE 5 **GARSED'S HOLDSWORTH-INSPIRED POP CHORD VOICINGS** CONTINUED

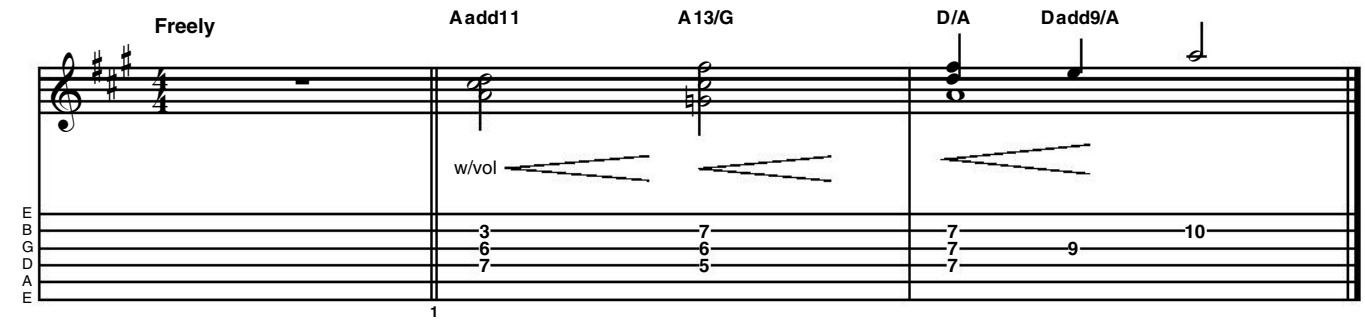






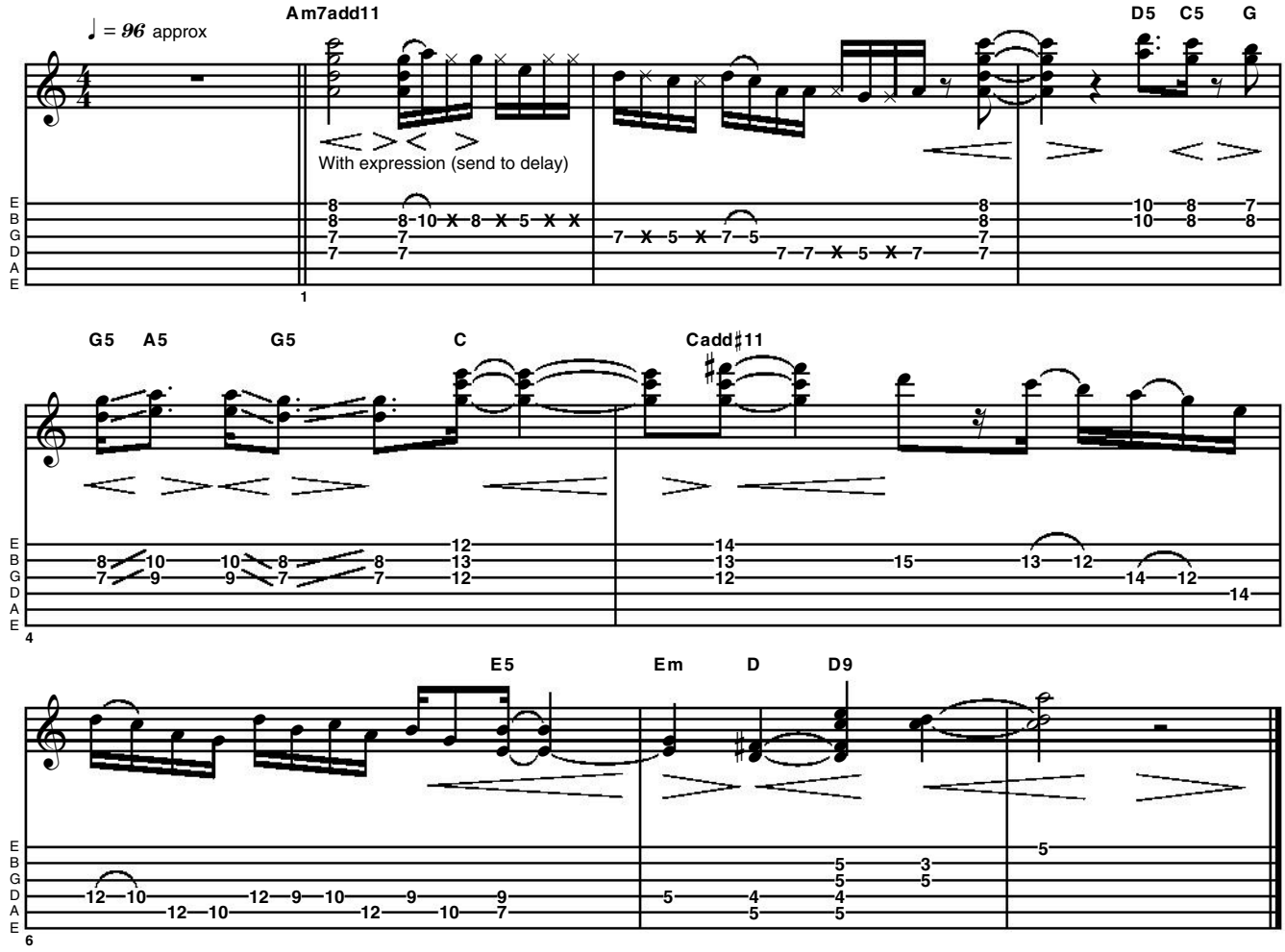
EXAMPLE 6 **HOLDSWORTH AMBIENT DELAYS**

Brett was also hugely inspired and influenced by Allan's incredible ambient delay sound, which created a beautiful impressionistic 'pad', particularly when used with a volume pedal, which removes the guitaristic transient attack at the start of each chord (Allan wanted to sound as un-guitaristic as possible).



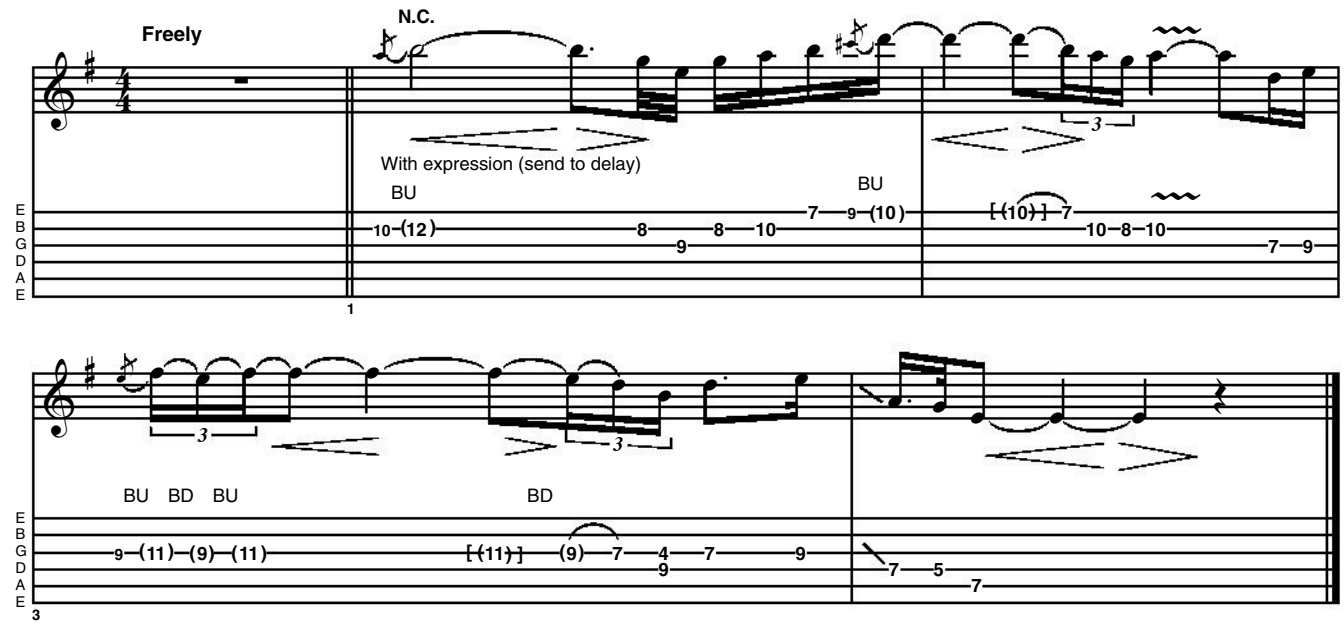
EXAMPLE 7 DYNAMIC DELAY CONTROL

Brett developed this textural idea by adding an expression pedal that controlled the input to the delay sound. In this way it could be controlled expressively and the pedal could be gradually or quickly depressed when that 'pad' ambience was required but then lifted when rhythmic clarity is what he's after: it's not exactly the same as simply controlling the volume of the delays, as it limits a signal being sent to the delay so harmonies don't bleed into each other. Here's how this adapted Holdsworth sound is used in Garsed's more rhythmic playing. Take your time with these examples, as there's a lot to take onboard here.



EXAMPLE 8 GILMOUR-ESQUE LEAD PLAYING WITH 'DELAY-RIDING'

Brett also adopted this sort of 'delay-riding' in a more epic distorted lead sound context. Here's an example of Brett blending the Holdsworthian effect concept with another one of his influences: this issue's cover star, David Gilmour. It shows how the blending of disparate influences can result in an individualistic style.



TROY REDFERN
Four Slide Licks

ON VIDEO

Slide master Troy Redfern took time out of his busy schedule to specially record us four, blistering slide guitar licks in standard tuning. **Jon Bishop** is your guide.

ABILITY RATING Moderate

Info https://bit.ly/3kdbfsc
Key E Minor **Tempo** 165 bpm

Will improve your…
✔ Intonation using a slide
✔ Slide vibrato ✔ Blues slide vocabulary

In this feature we are treated to four slide licks by blues guitar master Troy Redfern. Troy is playing over a backing track with a shuffle feel in the key of E. The backing track is simply drums and bass and has an E Minor sound. However as there are no chords there is some tonal ambiguity that can be exploited. To keep things simple he has used a 4/4 time signature with swung quavers and an E Minor key signature.

To create his foundation Troy starts with the notes of an E Minor chord (E-G-B). To this extra colour notes can be added such as those from E Natural Minor (E-F#-G-A-B-C-D) and those of the exotic E Major based E Phrygian Dominant (E-F-G#-A-B-C-D).

Slide guitar has a couple of significant barriers to entry. The first is establishing a good consistent contact between the slide and the string. You may find heavier strings and a higher action can help here.

The second is to be able to mute unwanted strings from ringing both behind and in front of the slide. Troy picks the notes with a plectrum and this makes it slightly harder to tame unwanted strings ringing. Once you have mastered these two aspects you can then work on your intonation - slide position over the frets - for this you'll need to place the slide directly over the fret.

Troy demonstrates the use of several common slide techniques that he has mastered while playing in standard tuning. The slide can be used to apply vibrato to the notes. The effect Troy goes for here is fairly aggressive, but you can of course achieve a soulful and subtle vibrato if desired.

Playing slide in standard tuning is convenient, as you don't need several guitars in different tunings when playing a show. Troy uses a heavy bottleneck on his fourth finger, which allows for the other fretting fingers to be used for playing chords and additional melodies if required.

> *"Playing with a slide in standard tuning is convenient, as you don't need several guitars"*

The phrases in Troy's four licks are very tasty, and come from a framework of chord tones plus more exotic sounds and scales. The notation contains all the articulations and phrasing from the video performance. It'd be well worth taking a close look at the way Troy picks the phrases.

If you are new to playing slide then I recommend you use Troy's four licks as a super starting point in perfecting a style that's both evocative and exciting.

Troy Redfern playing his much-loved Strat with a slide on his fourth finger

NEXT MONTH *A hybrid picking arpeggio etude from Aussie virtuoso* ***Brett Garsed***

Get the Tone

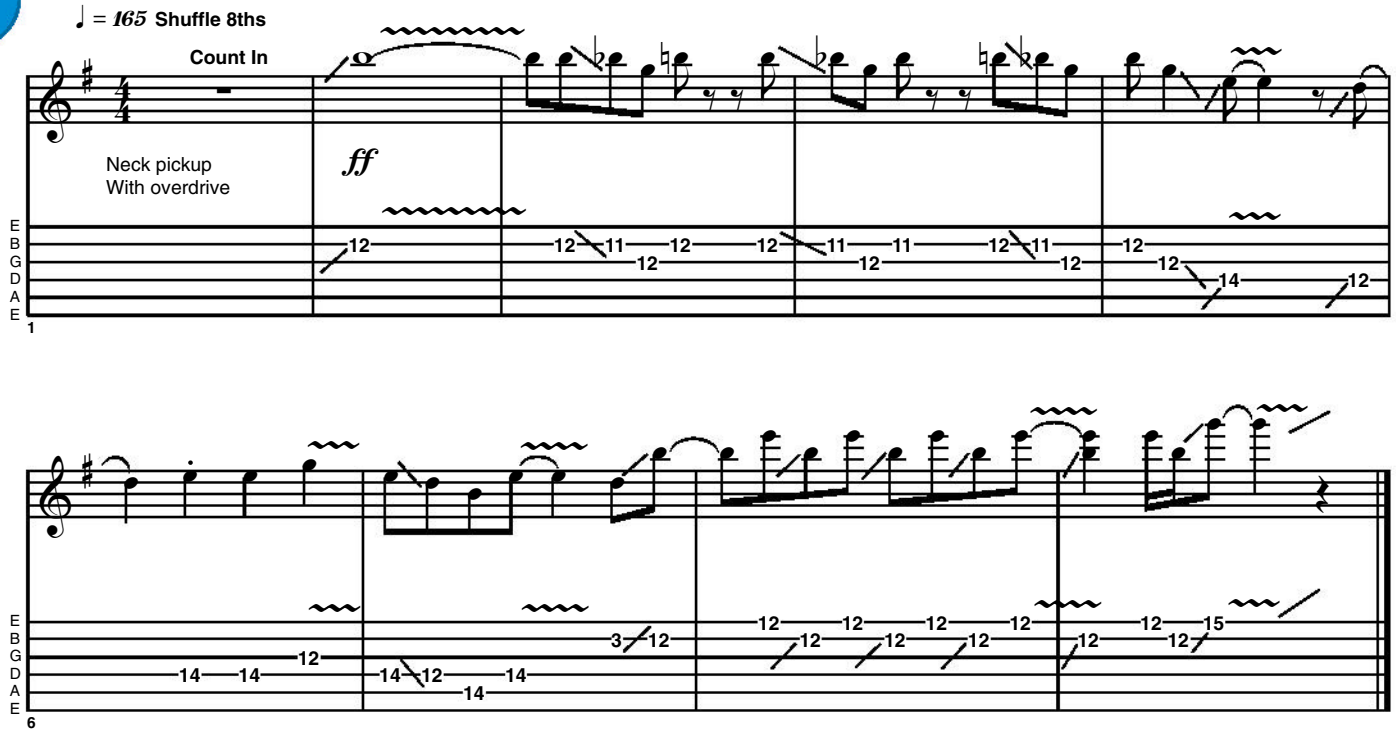
Troy used his beaten-up Fender Strat's neck pickup with volume and tone controls set to taste. Any electric guitar will work well, so dial in some dynamic overdrive and, if possible, some compression. A heavy bottleneck like Troy's does have a certain tone, but any slide will do so feel free to experiment. Reverb or delay can of course be added for moody ambience.

TRACK RECORD Troy's latest Album, The Wings Of Salvation, is available from his website in CD and vinyl format, or as a signed bundle with T-shirt. To discover more of what Troy is up to, including albums, tour dates, gear news, and more, go to www.troyredfern.com. If this article has whetted your appetite there's also plenty of official content on YouTube of Troy performing a variety of his exciting repertoire.

LICK 1: CLASSIC E MINOR PHRASING

This first lick sets out the playing field with a simple, yet effective and classic slide guitar idea. The main target tones are the notes of the E Minor triad (E-G-B), with a popular approach being to silde into and out of the notes (ascending and descending) which adds energy to phrases. Add vibrato to taste.

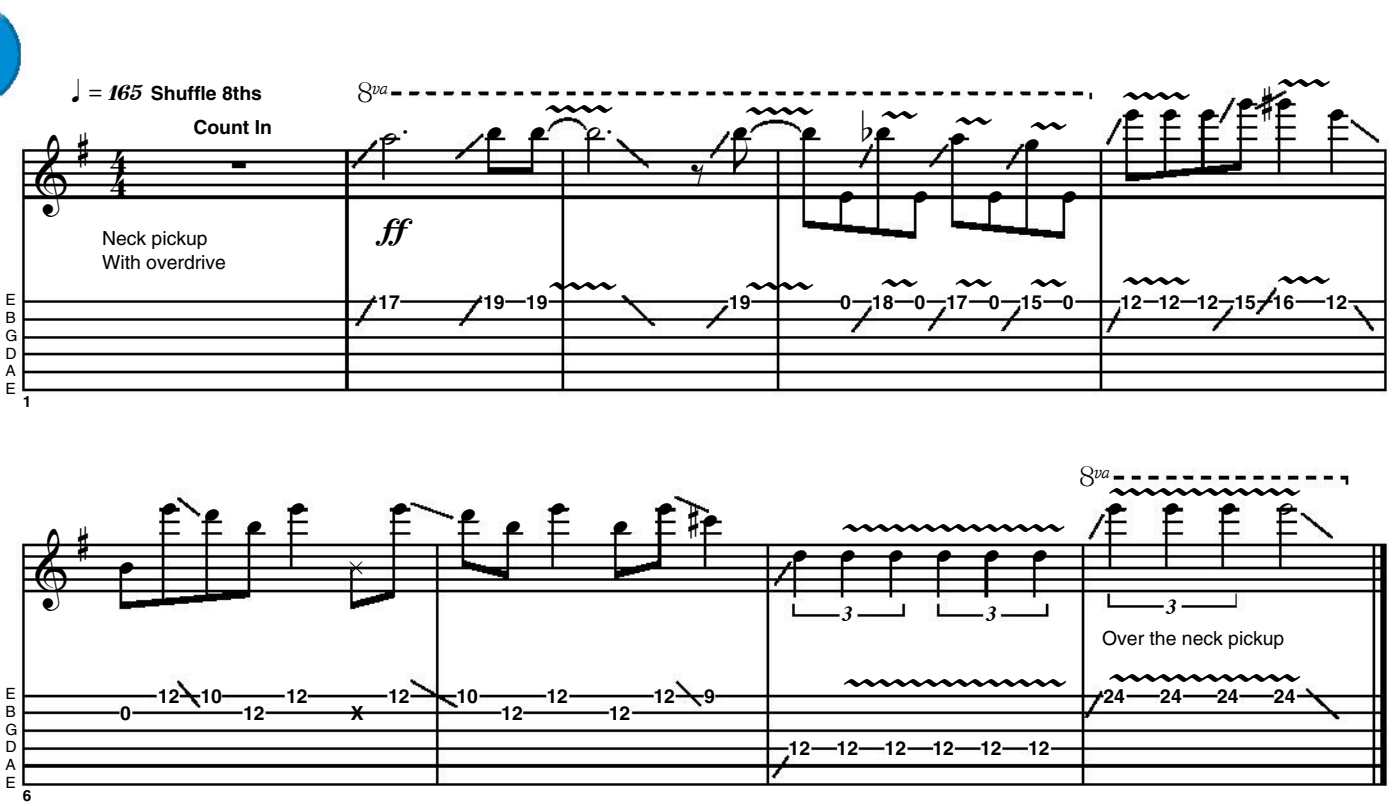
PLAY



LICK 2: USING THE OPEN STRINGS AS A PEDAL

In this lick Troy uses the first string as a pedal note. The slide plays notes from the descending E Blues scale (E-G-A-B♭-B-D) while pedalling off the open first string (in E Minor the top three open strings are all fair game). If your guitar has less than 24 frets, for this lick's top note use the neck pickup as a visual reference.

PLAY



LICK 3: INCORPORATING THE PHRYGIAN DOMINANT SOUND

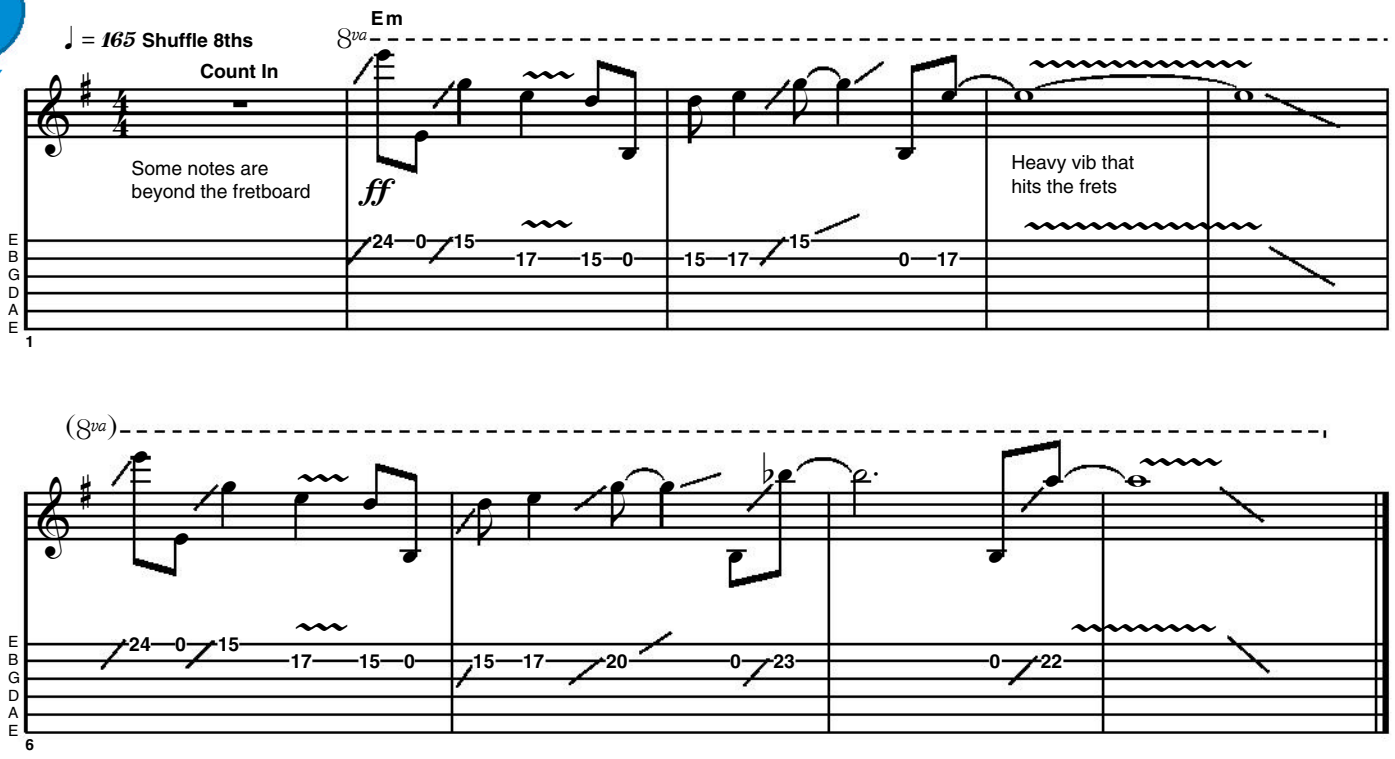
Troy goes for a more exotic sound to blur an E Minor/E Major sound. E Phrygian Dominant (E-F-G#-A-B-C-D) is the fifth mode of the A Harmonic Minor scale, and has an evocative sound that works well in a bluesy context. Again Troy is exploiting the open-string pedal tone technique, here the open second string.

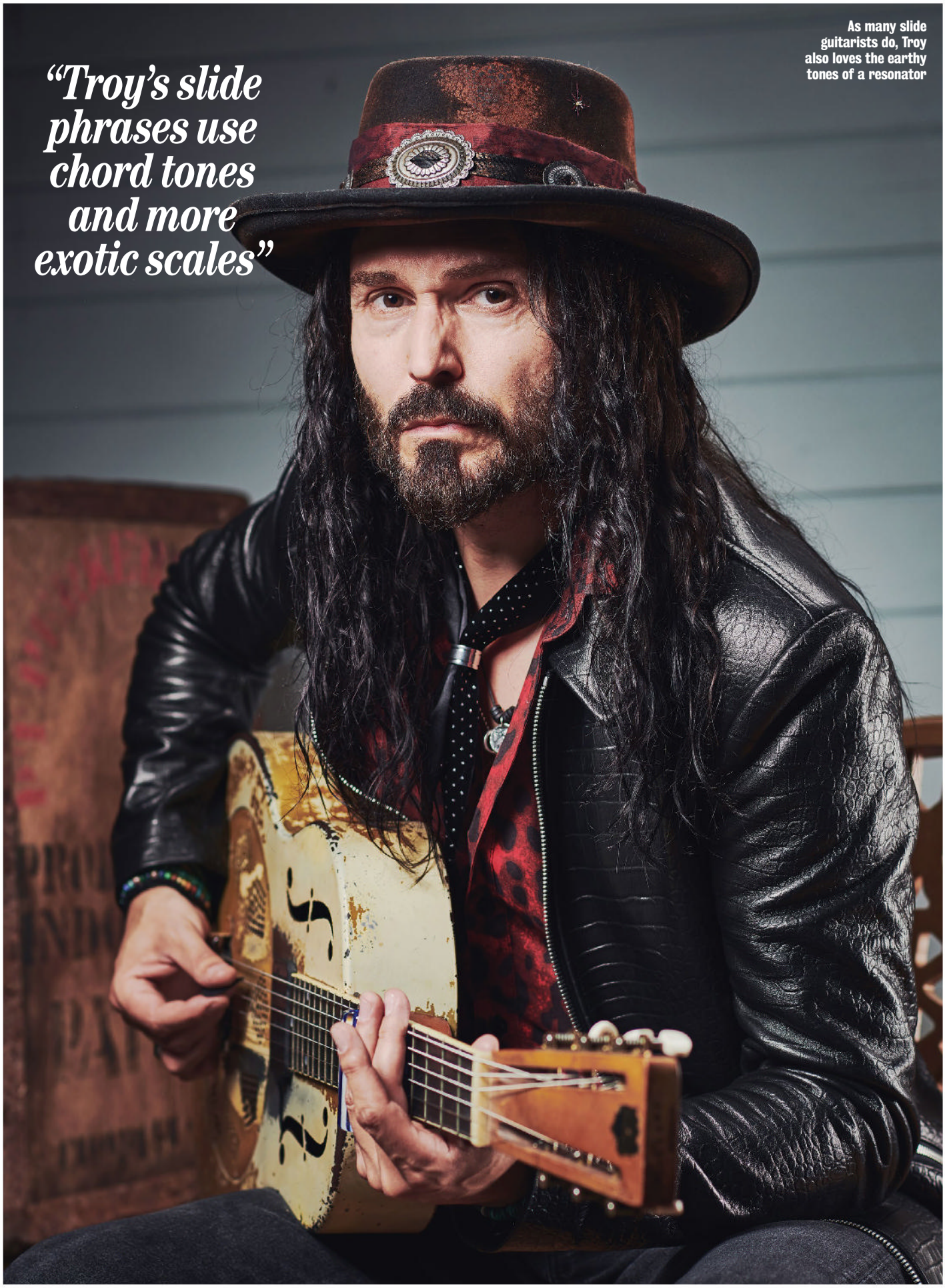
PLAY

LICK 4: SLIDE IN THE HIGH REGISTER

Playing slide licks high up on the fretboard can sound exciting. However, as the fret spaces get smaller, maintaining good intonation is a challenge. Troy also goes outside of the fretted range of the Stratocaster, so you will need to use your ear (or a visual reference like your neck pickup) to maintain accurate tuning.

PLAY





"Troy's slide phrases use chord tones and more exotic scales"

As many slide guitarists do, Troy also loves the earthy tones of a resonator

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THE CROSSROADS
Roy Buchanan

ON VIDEO

For this month's meeting down at the Crossroads, **John Wheatcroft** shows us 10 top techniques from the country-blues Telemaster himself.

ABILITY RATING Moderate/Advanced ✪✪✪✪✪

Info https://bit.ly/3kdbfsc
Key C7 Blues **Tempo** 140bpm

Will improve your…
✔ Hybrid picking
✔ Stylistic breadth
✔ Dynamic control and attack

In the early 1970s, PBS Television in the USA showed an extended special entitled The World's Greatest Unknown Guitarist. But this wasn't strictly true; by 1971 Roy Buchanan had earned himself a reputation among the rock elite, reputedly being offered the position as Brian Jones' successor in the Rolling Stones, at the peak of their career.

This documentary did however lead onto a recording contract with Polydor Records, going some way to redress Roy's anonymity among the general public. Of the five albums he recorded for Polydor, and the three subsequent releases for Atlantic, two of these achieved gold status. However, Roy was never comfortable with purely commercial success, and loathed intervention from the record company. He wanted complete control over his music, leading to a period of recording inactivity starting in 1981.

Things were looking up when in 1985 Buchanan accepted a contract with Alligator Records, a deal that would give him the freedom he desired and lead to the classic releases When A Guitar Plays The Blues, and Hot Wires (1987). However, Buchanan's personal life had its complications and tragedy was to strike in 1987, as Roy was found hanged in a police cell after being arrested for public intoxication. The official verdict was given as suicide.

Roy was a true master of the Telecaster, able to coax a huge variety of sounds with just guitar, cable and amplifier turned up very loud. Buchanan's playing was remarkably broad, stylistically, equally comfortable with blues, jazz, funk, gospel, country and much more besides. He was genuinely a true 'Crossroads' player, as our musical examples and solo that form the basis of this lesson illustrate. Each of the examples highlights just a small selection of Roy's considerable lickbag, with topics and techniques ranging from pinched harmonics to oblique bends, volume swells to chicken pickin'. Buchanan's playing has so much to offer, so we'd urge you to check out his music directly. Use these examples as the start of your studies, perhaps taking each concept and exploring that particular idea in depth. In fact, that's exactly how I approached putting this article together, isolating each concept and auditioning different options against a backing loop for at least 20 minutes before solidifying each line. It's so often a case that the journey itself is more important than the destination, so feel free to explore, improvise, change and challenge each idea until you come up with a range of options that works for you. As always, enjoy...

NEXT MONTH *John takes a look at some jazzy ideas from Norwegian guitarist* ***Lage Lund***

Get the Tone

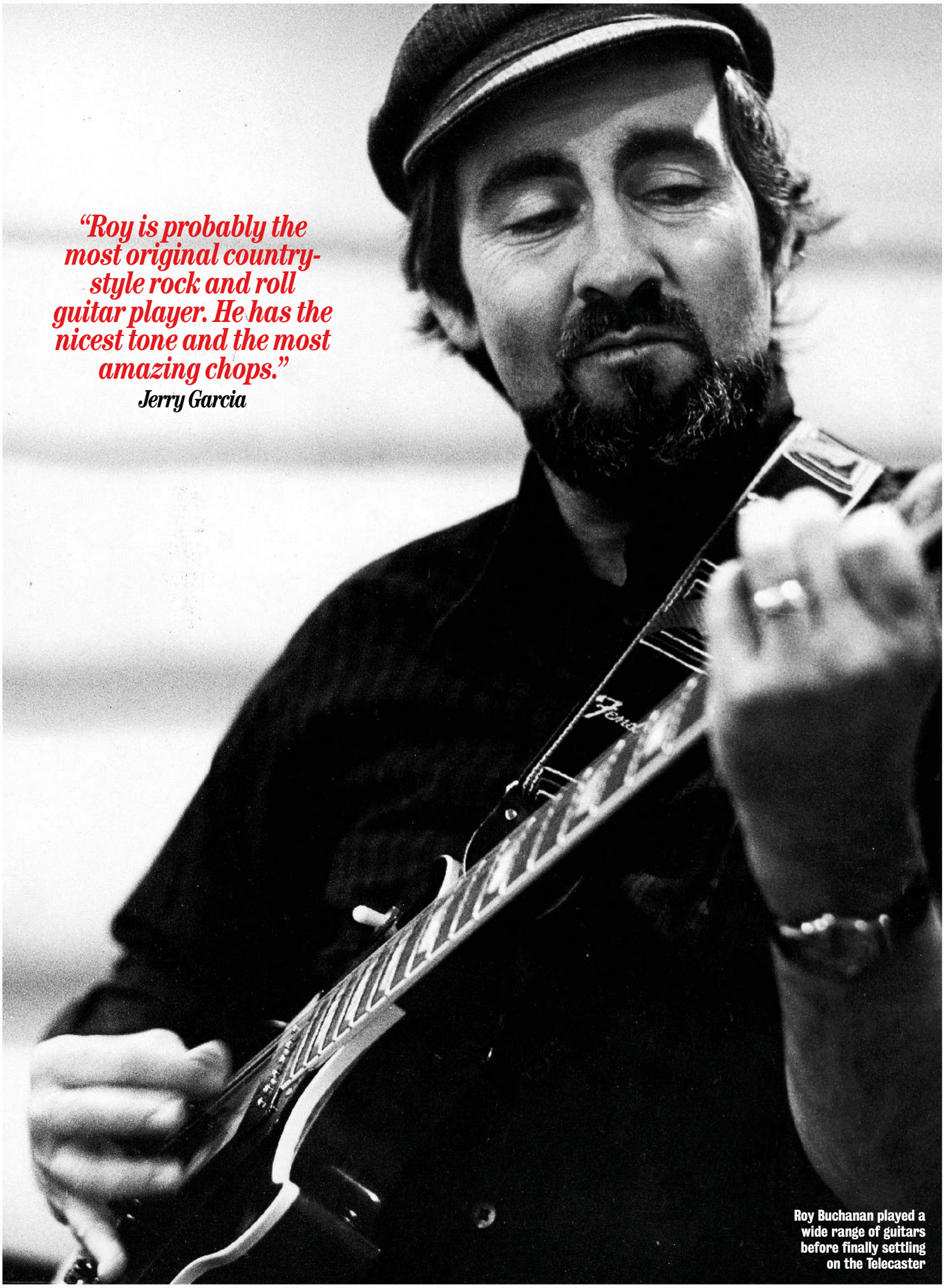
Roy mostly stayed faithful to his 1953 Telecaster through a Fender Vibrolux, with all the controls on full except tremolo. He got his overdrive by turning the volume up and driving his amp hard (legend has it that he would even lay his Fender combo face down to reduce volume). Dial in an overdriven tone and control the level of gain using your volume control. Then add reverb.

TECHNIQUE FOCUS
Hybrid Picking

There was a point in the evolution of blues guitar when no self-respecting picker would go near an instrument without a thumbpick, using this and fingers to create a polyphonic collage of bass, harmony and melody. Move forward to the Chicago blues boom and you'll see a slightly different style emerging. This was louder, more electric and usually performed in a band situation. Unlike the itinerant solo Delta blues man, who had no choice but to play all parts himself, this new breed of electrified blues player could concern himself with mastering just one aspect at a time, either by punching that riff out, laying down some chords, or stinging out a solo over the band's backing. While some players hung onto the old approaches and electrified them, Freddie King for example, we began to see a new breed of player. Most laid down their thumbpicks, with some deciding upon a pure fingerstyle approach, aided by the extra volume afforded them by amplification. Others decided to go for the extra articulation, speed and clarity of tone from the flat pick or plectrum, such as Charlie Christian, T-Bone Walker and BB King. However, the thumbpick approach has never completely disappeared; just take a look at that whole stream of players that can be traced back to guys like Merle Travis and Chet Atkins, all the way up to Tommy Emmanuel. Some players decided that they craved the tonal and articulation benefits of using the regular plectrum, but they also needed the polyphonic and rhythmic aspects afforded by fingerpicking. Necessity being the mother of invention, a 'hybrid' style, combing aspects of flat picking and fingerpicking was born. Needless to say, Roy was a master of this approach. If you're not used the hybrid style, take just five or 10 minutes a day with the hybrid-picked examples featured here and go easy with level of attack to begin with. This will allow time for your calluses to build up. Then, in a couple of weeks you'll adapt to the technique, so you can start hitting the strings with more venom and for longer periods of time.

TRACK RECORD Sweet Dreams, The Anthology (Polydor 1996) offers the best bits of Buchanan's early recording career. Hot Wires (Alligator 1997) features tons of his later era Tele magic, and we'd happily recommend the 1975 recording Live Stock (Universal 1987). If you're interested in the man behind the music then get hold of Phil Carson's excellent book, Roy Buchanan: American Axe (Backbeat 2001).

MICHAEL PUTLAND/GETTY IMAGES



"Roy is probably the most original country-style rock and roll guitar player. He has the nicest tone and the most amazing chops."

Jerry Garcia

Roy Buchanan played a wide range of guitars before finally settling on the Telecaster

EXAMPLE 1 SIGNATURE BUCHANAN PHRASES AND CONCEPTS

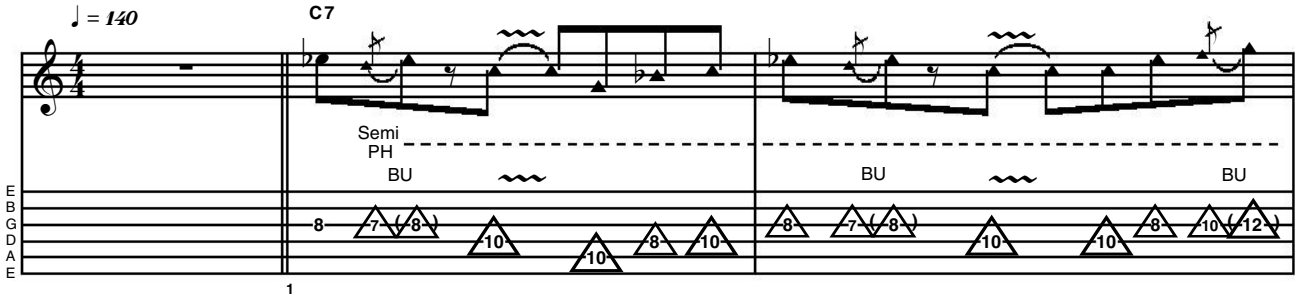
We begin with a set of Roy-inspired lines against a C7 vamp (C-E-G-B♭). Each example highlights one of Buchanan's trademark approaches, ranging from pinched harmonics (1a), through oblique bends (1b), the use of 6th intervals (1d) and onto a pair of idiomatic phrases that illustrate a deep understanding of bluesy (1i) and jazzy phrasing (1j). From a notes perspective, Roy got a huge amount of mileage from the Blues scale, in this case in the key of C (C-E♭-F-G♭-G-B♭). Notice where the Minor 3rd (E♭) is either bent slightly sharp or is immediately followed by the Major 3rd (E). C Mixolydian or Dominant scale also sees some action (C-D-E-F-G-A-B♭), along with targeting phrases on those crucially important chord tones (C-Root, E-maj3rd, G-5th, B♭-♭7).

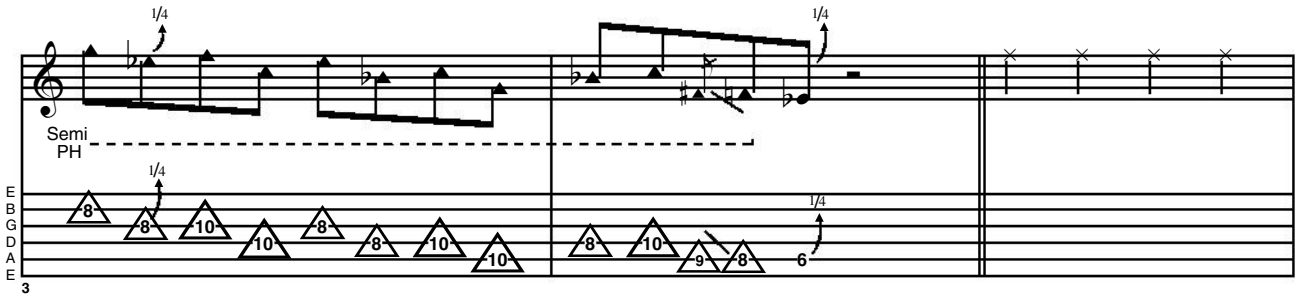
PLAY

BACKING

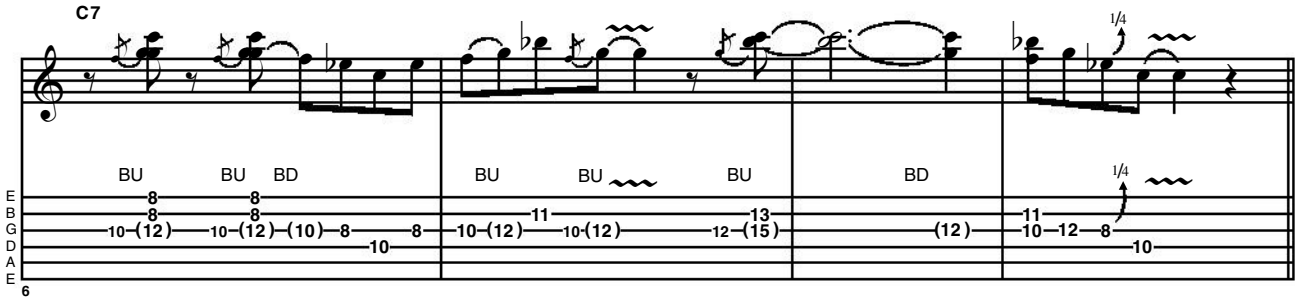
Ex 1 Signature Buchanan phrases and concepts

Ex 1a Pinched harmonics

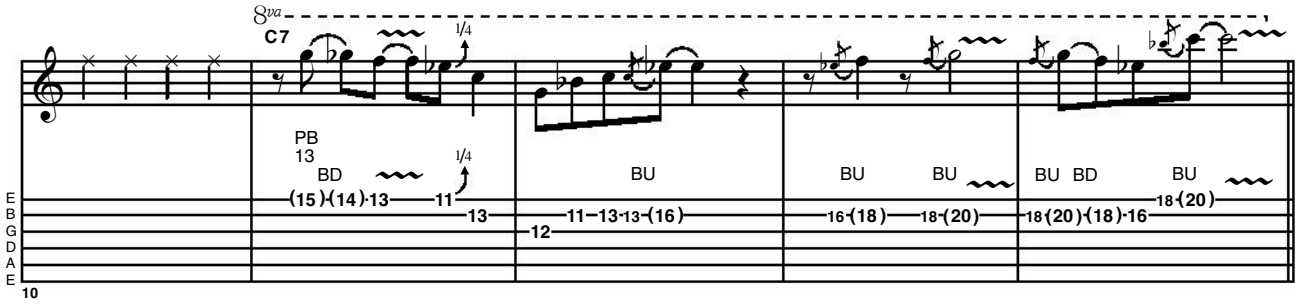




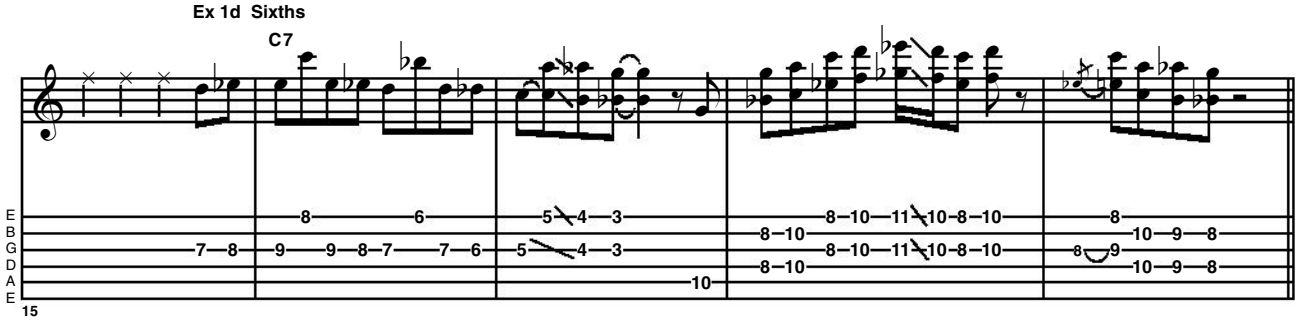
Ex 1b Oblique bends



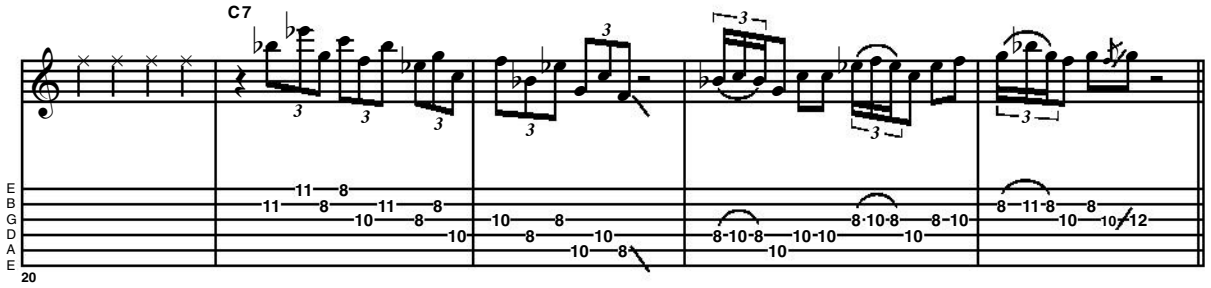
Ex 1c Pitch accurate bends



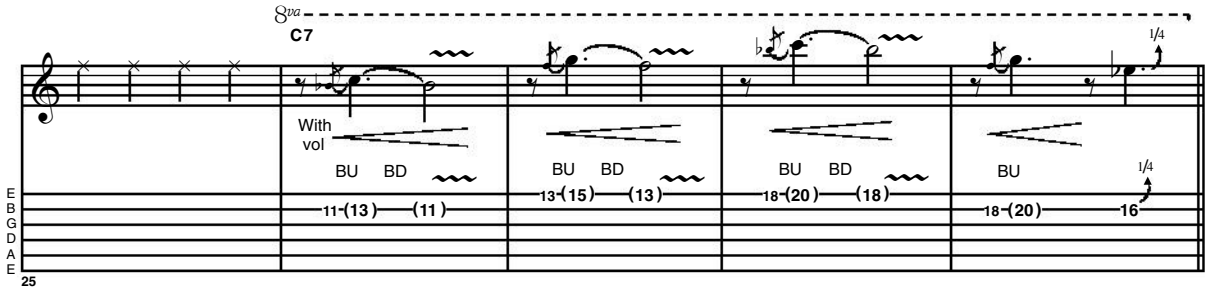
Ex 1d Sixths



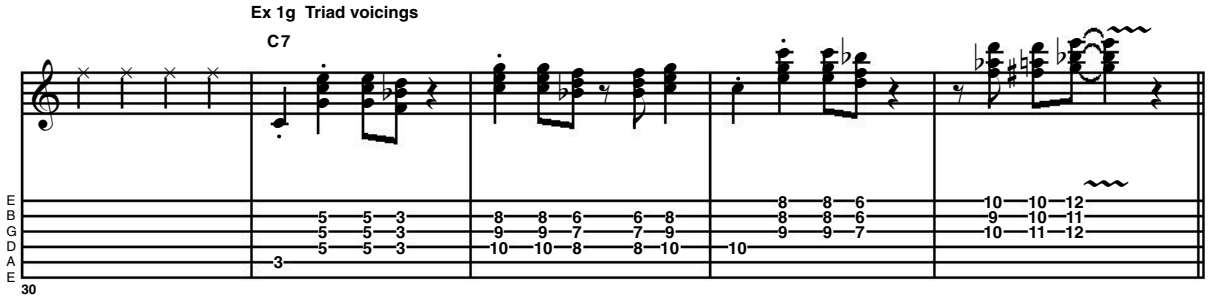
Ex 1e Skips/Trills



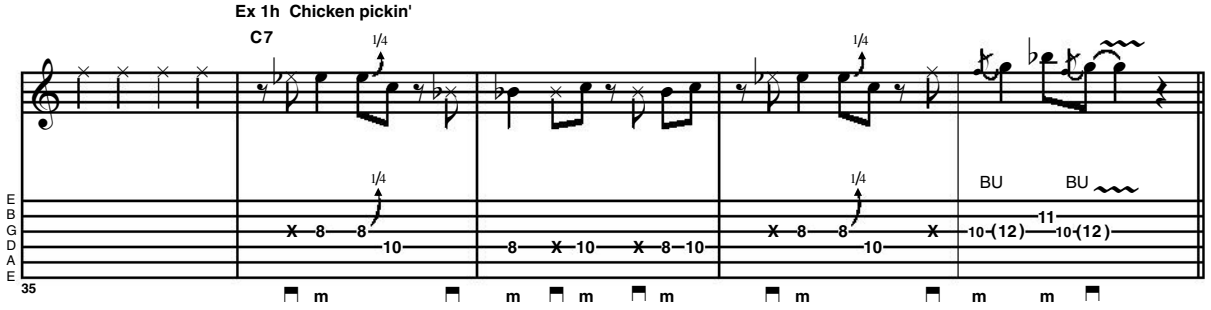
Ex 1f Volume swells



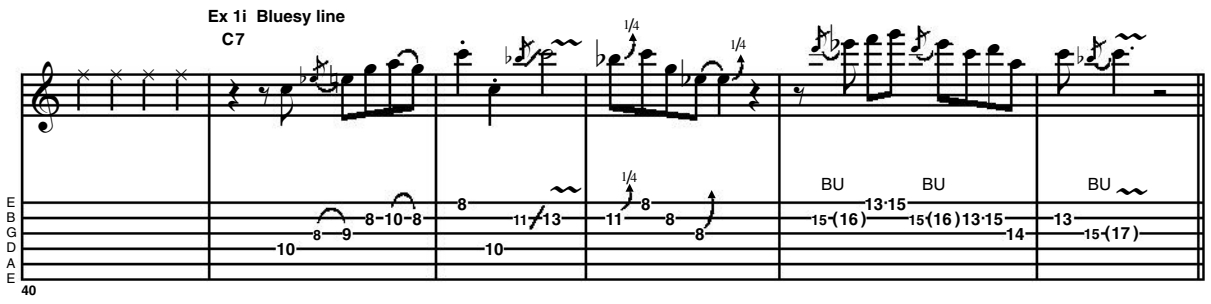
Ex 1g Triad voicings



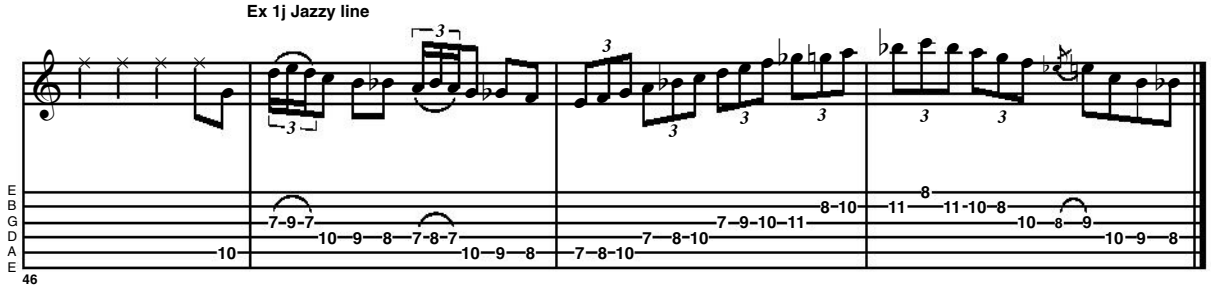
Ex 1h Chicken pickin'



Ex 1i Bluesy line



Ex 1j Jazzy line



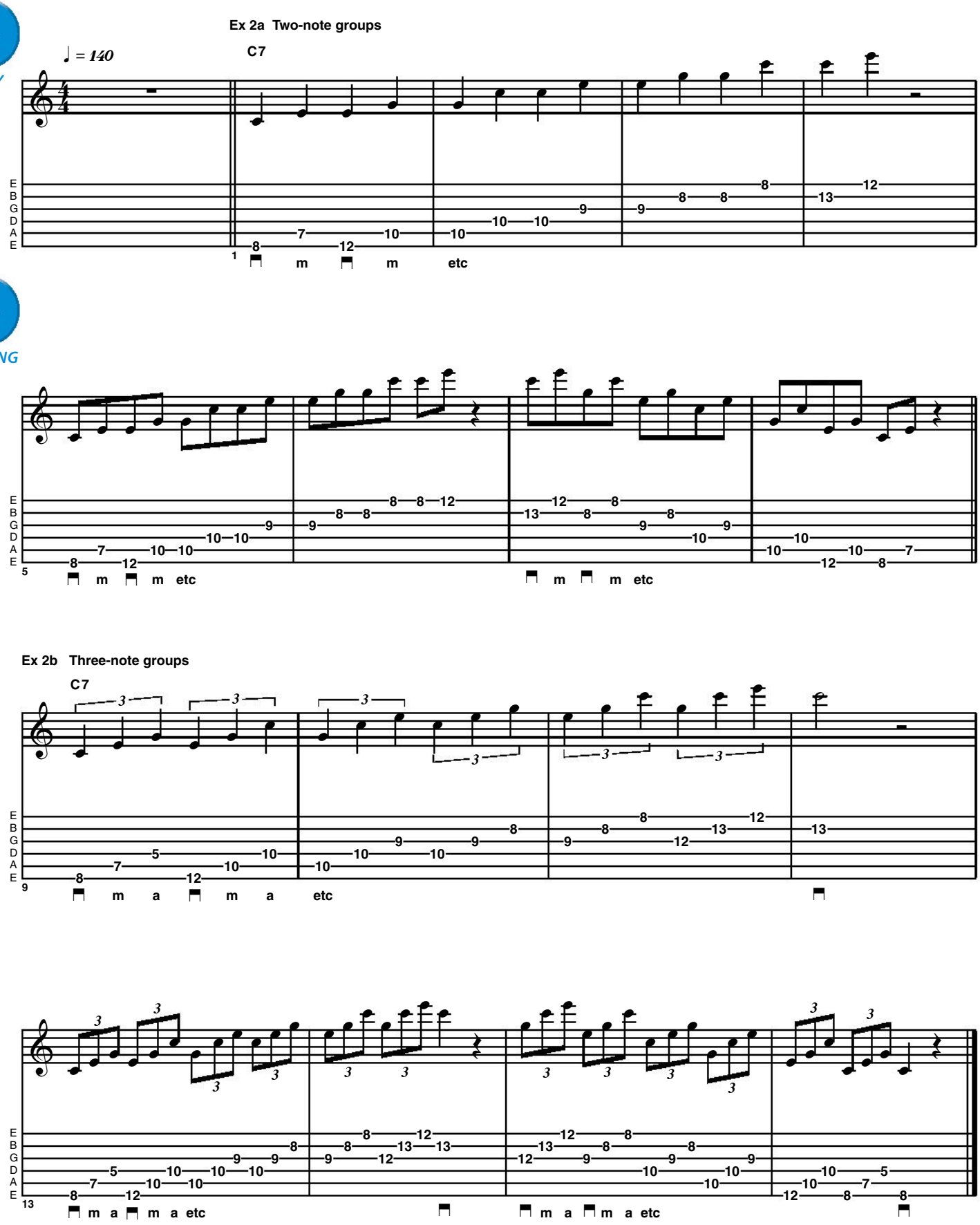
EXAMPLE 2 HYBRID PICKING EXERCISES

As hybrid picking is such a big part of Roy's style, we've included a pair of primer exercises, each around a C Major triad fingering, that you can use to get your technique in shape. In 2a) we're utilising two-note groups articulated with an alternation of downstroke with the pick followed by a note plucked with the second finger (m). We essentially move the pattern throughout the triad arpeggio. In 2c) we expand this pattern to take in three notes, this time with a combination of plectrum, second and third finger (a). Once again, this is moved through the triad arpeggio but this time we're employing triplet rhythms.

PLAY

BACKING

Ex 2a Two-note groups



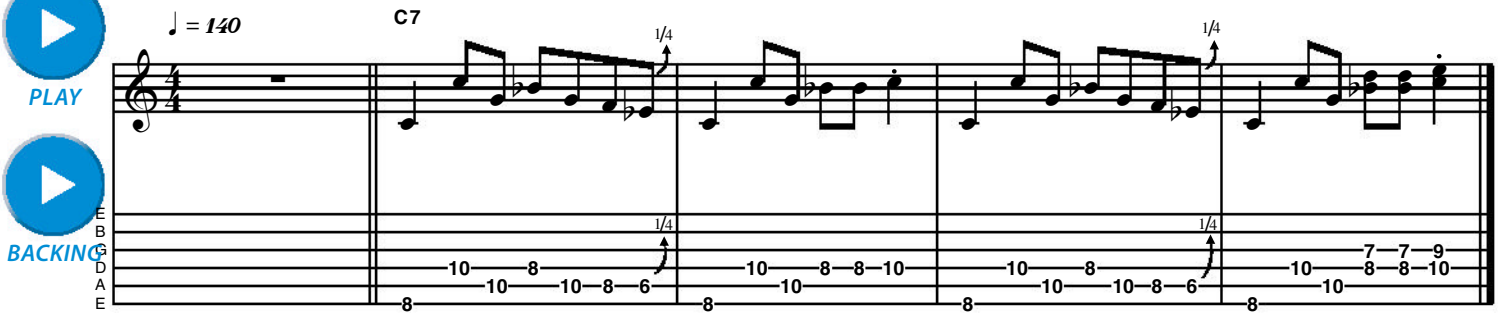
Ex 2b Three-note groups

EXAMPLE 3 **RHYTHM GUITAR RIFF**

Here is the rhythm guitar riff against which the previous examples are played. While the harmony is defined as C7 (C-E-G-B♭), you'll again notice the presence of the Minor 3rd (E♭) although, as in much of the lead orientated material, this note is bent slightly sharp to blur the distinction between Minor and Major tonalities in a typically bluesy way. However, the double-stops in the last bar explicitly spell out the Major 3rd (E natural).

PLAY

BACKING

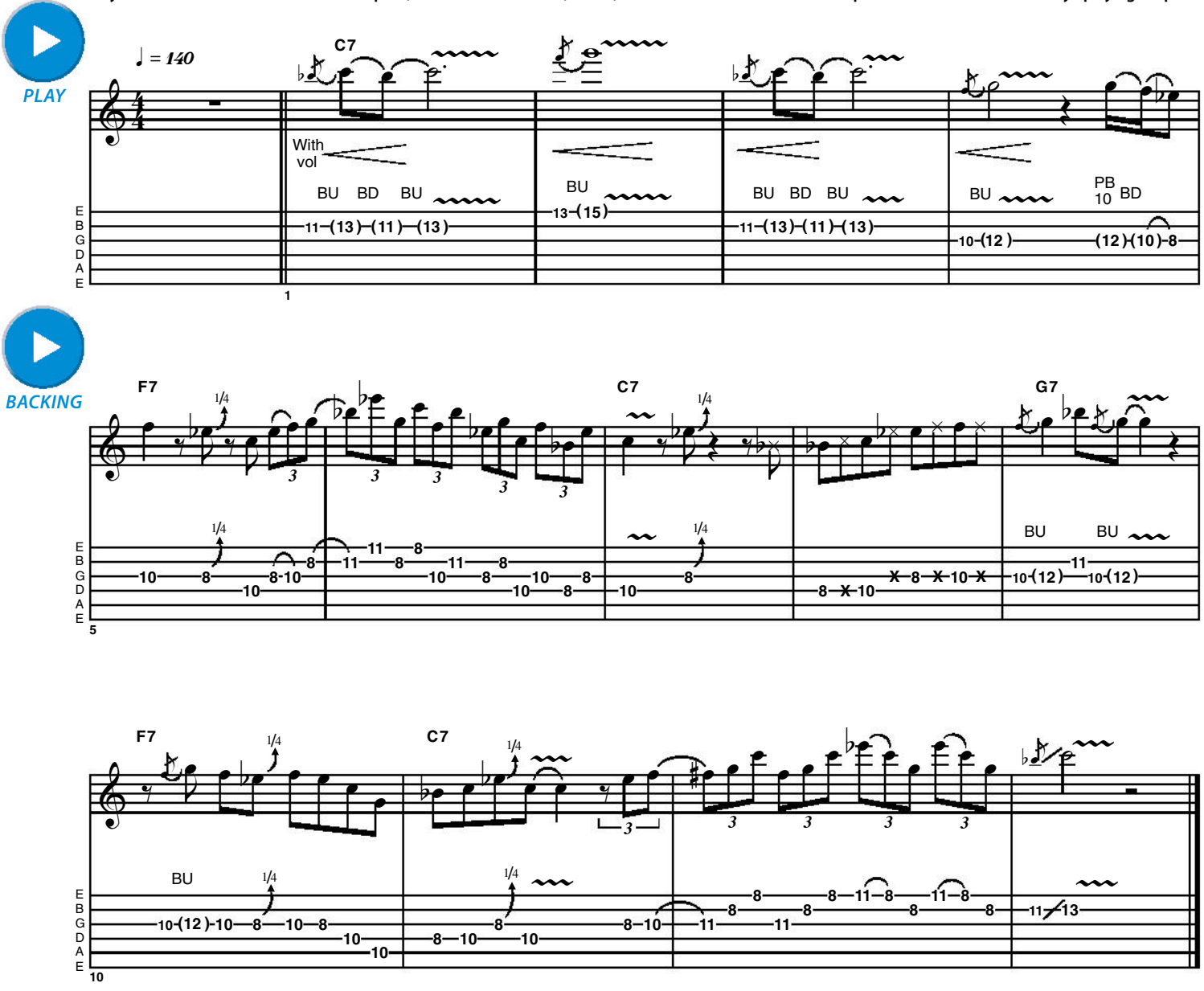


EXAMPLE 4 **FULL SOLO**

We end this study of Roy's playing with a full solo, again over our classic blues groove in C, although this time moving through the conventional changes for a 12-bar blues, taking in both the IV7 (F7) and V7 (G7). This solo contextualises many of the ideas we encountered in example 1, such as volume swells, bends, melodic sequences and interval skips, chicken pickin', oblique bends and hybrid picked string-crossing ideas. From a notes perspective, again we're mostly using the C Blues scale throughout the solo (C-E♭-F-G♭-G-B♭). Take things steadily and be sure to watch for those all-important nuances that made Roy's playing so special.

PLAY

BACKING



JOSÉ FERRER
Ejercicio No.7 in E Minor

ON VIDEO

Here **Declan Zapala** returns to Romantic-era Catalonia to explore some bitesize building blocks of classical guitar technique through this short and chirpy study.

ABILITY RATING Moderate

Info http://bit.ly/3kdbfsc
Key E Minor **Tempo** 104bpm

Will improve your… ✔ Knowledge of romantic-era guitar ✔ Multi-voicing dynamic control ✔ Slurs

José Ferrer Esteve de Fujadas was an influential exponent of Spanish guitar music during the late 1800s and early 1900s. A performer, composer, and teacher he was famed for his deep technical knowledge of the instrument, having been taught by guitarists who themselves were taught by famed pedagogues Fernando Sor and Dionisio Aguado. As an artist Ferrer represents a key link to the 19th century guitar tradition. His unpublished method book for guitar, Metodo Para Guitarra, written towards the end of his life, is a hefty 180-page encyclopaedic work, available on London's Royal Academy of Music online library and definitely worth checking out.

Born in Torroella de Montgrí in the far east of Catalonia, Ferrer was a friend of Francisco Tarrega, Isaac Albéniz, and Julián Arcas, and was initially taught guitar by his father who, a lawyer by trade, was also an amateur guitarist and composer. Ferrer left the Costa Brava in his early 20s and moved south to Barcelona to study with José Brocá with whom he forged a lifelong friendship. Ferrer spent most of his professional career split between Paris and Barcelona, teaching at the Académie Internationale de Musique and Institut Rudy in Paris, and the Conservatori Superior de Música del Liceu in Barcelona. During this time he composed no less than 100 works for guitar including solos and duets, as well as a smaller body of piano music. The music he wrote for our instrument is notoriously guitaristic in nature, in that nothing is written that does not sit comfortably and securely under the hands. This comes as no surprise from someone who had a lifelong obsession with guitar technique and how to write for the instrument. Only around half of Ferrer's compositions were published during his lifetime and this month's piece is the seventh Ejercicio or 'exercise' from an unpublished selection of 15 short pieces titled Various Ejercicios para Guitarra. It is very much a student piece and is a great opportunity for us to explore some core classical guitar techniques including familiarising ourselves with basic chord shapes in the key of E Minor and E Major, as well as controlling simple three-part bass, melody and accompaniment musical textures.

Milos Karadaglic plays a lovely rendition of this month's piece on the 2018 ABRSM album of studies

NEXT MONTH *Declan arranges Barcarolla Op.51 No.1 by French guitarist* ***Napoleon Coste***

TECHNIQUE FOCUS
The 'Sandwich' Practice Approach

A counterintuitive strategy I often employ when learning a new piece of music is to master the final line of the piece first, and then the first line. I then work my way inwards from either end, essentially learning the piece in two main sections which eventually meet somewhere in the middle. So, if a piece is 20 lines long, start with line 20 and line one, then lines 19-20 and lines 1-2, then lines 18-20 and lines 1-3, and so on. The main benefit of this strategy is that both the opening and closing passages receive equal practice as you progress through the piece and so emerge equally confident.

TRACK RECORD As this is more of a study piece than a piece from the core concert repertoire, recordings are scarce. Ejercicio No.7 was included in the 2019 ABRSM Grade 5 syllabus and an excellent performance by Miloš Karadaglić can be found on the accompanying album (ABRSM: 2018). A beautifully performed version can also be found on the YouTube channel of American classical guitarist David Tutmark.

PA IMAGES / ALAMY STOCK PHOTO

PLAYING **NOTES**

[Bars 1-2] When shifting positions between the slurred notes keep the back of your fretting-hand thumb at the same height behind the neck. Losing the variability in thumb height will aid accuracy when playing through this section.

[Bars 5-9] Play the bass melody with your thumb and the chords above with the fingers, while maintaining a still plucking hand - this makes it simpler to play and gives the bass melody a different timbre, making the two voicings more distinct.

[Bars 10-13] For an easy transition into bar 10, slide your second finger up from the final note of bar 9 into the opening F# of the next bar. Here, and in bars 26-29, it can be a challenge establishing a consistent flow of semiquavers when incorporating a slur within a held chord. So spend some time exploring Exercise 1 as this prepares the fingers for the chord shapes as well as the plucking hand patterns that will help with flow.

PLAYING NOTES

[Bars 14-17] These bars (and bars 30-33) consist of a single ascending phrase which starts as a scale before opening out into an ascending arpeggio before climaxing with chords. Complement the sense of drama that this creates by increasing your dynamic level as you ascend. As you may have noticed by now this piece contains several repeated sections so keep things 'spicy' try creating variety between repeats by not only changing your dynamic level but also changing your plucking hand position between a thin-sounding Ponticello position close to the bridge and a warmer Tasto sound over the soundhole. This idea can also be applied on a smaller scale within phrases. For example, bars 34-37 contain a repeated two-bar rhythmic pattern, so change your plucking hand position between each pair of bars. There is no right or wrong way to go about doing this and is entirely down to taste, so enjoy getting creative with your tone!

PLAYING **NOTES**

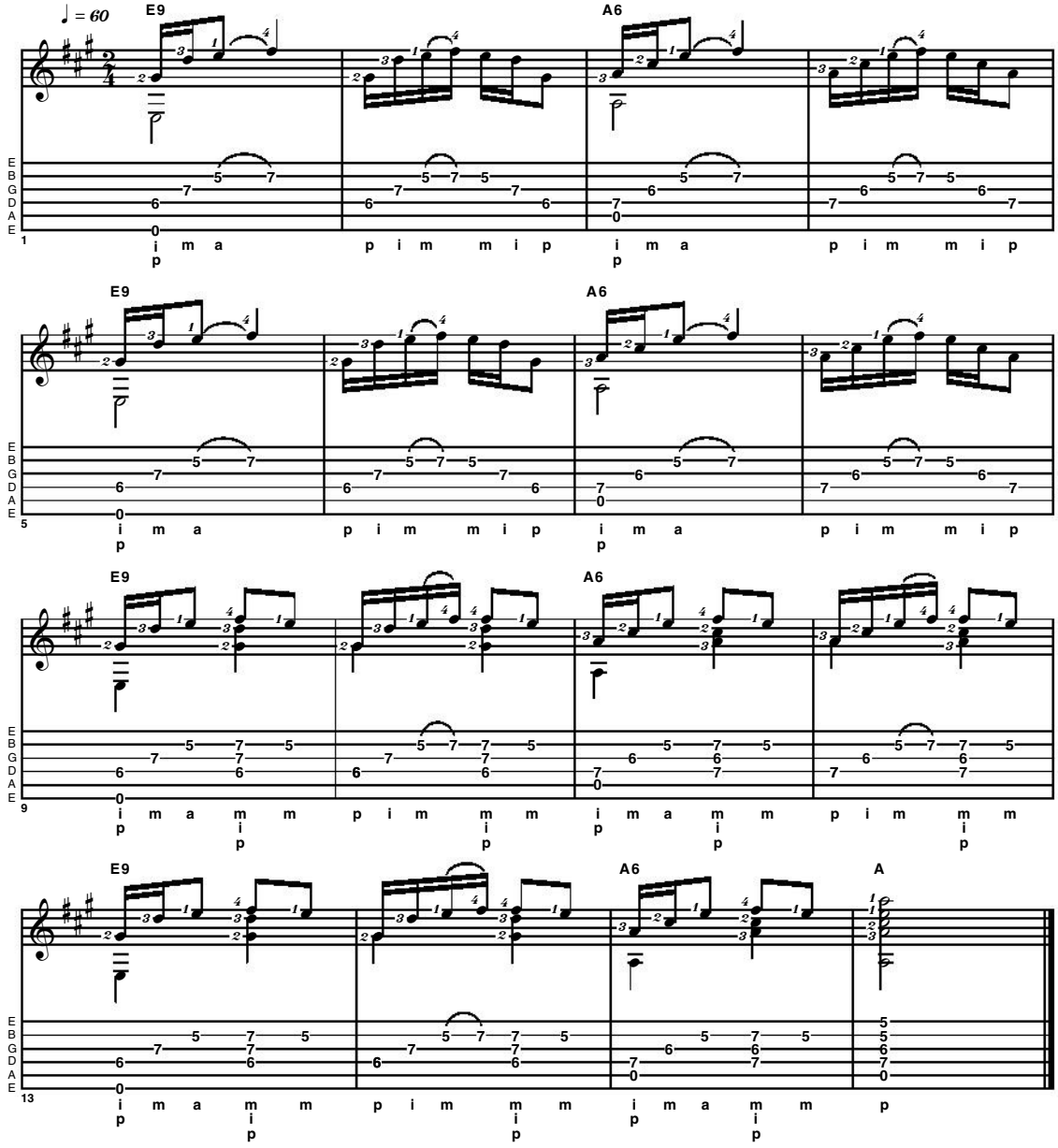
[Bar 53] At the end of this bar we see three triplets followed by a quaver, as the slur indicates this is to be executed with one single pluck. To get the most out of each slurred note keep your fretting hand static - meaning try not to use the movement of the hand to achieve the pull-offs but instead make everything come from the finger movements.

[Bar 55] To create a sense of drama here aim to ensure all notes from the opening chord are muted a quaver after you've played them. This draws focus towards the melody as it enters this closing cadence point. The final eight bars could be described as a codetta or 'outro' that calls back to the opening material. Parallel this gesture by plucking with less dynamic intensity and throwing in a ritardando (slight slowing down) to create the sense of finality. Although this is a study piece, play it with the same intent as you would a great composition!

EXAMPLE

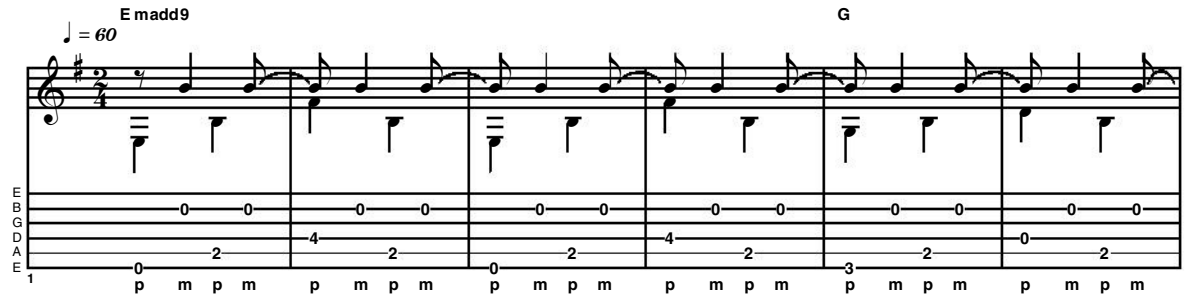
EXERCISE 1 PREPARATION OF FINGER WORK AND SLURS

When changing between chords keep finger 1 in contact with its E on the 5th fret as an anchor finger, this will keep the fretting hand stabilised during each chord change. Due to the arpeggiated nature of this exercise a Free Stroke plucking technique is recommended throughout. Keep your plucking hand positioned forward open the thumb back to its lower notes as required. There are two plucking hand finger patterns in this exercise: **[Bars 1-2, and 9-10]** - I recommend practising these bars in isolation to acclimatise to each finger pattern - once proficient you should find the pattern falls out of of the fingers when moving into the adjacent bars. In the final bar squidge your first finger into a 2-string barre to accommodate the A major chord.



EXERCISE 2 BASS MELODY BENEATH A SUSTAINED PEDAL NOTE AND PEDAL CHORD

This exercise explores the bass melody technique which appears in several bars throughout the piece. Keep your plucking hand forward and still as you pluck - this will allow for a consistent tone. All lower bass melody notes are plucked with the thumb with all pedal notes above plucked with either the 'i' or 'm' finger. Sustain the upper and lower notes across bar lines to create a smooth sound. Doing so also keeps the fret hand more static since you simply lock onto chords that are held across multiple bars - for example **[Bars 1-4]** contain an Em9 chord so simply hold the fret 2 and fret 4 notes throughout.



EXERCISE 2 **BASS MELODY BENEATH A SUSTAINED PEDAL NOTE AND PEDAL CHORD**

30-MINUTE LICKBAG

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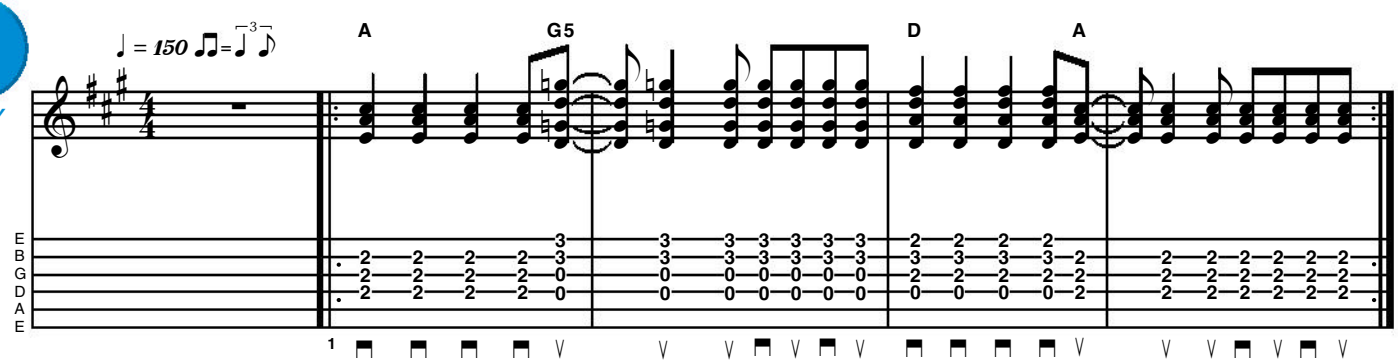
Jamie Hunt of BIMM Bristol brings you a stylistically varied selection of licks to learn at easy, intermediate and advanced levels.

EXAMPLE 1 **RICKY GARDINER (BOWIE, IGGY POP)**

This chord sequence uses open position A, G5 and D chords, but the pick strokes focus on the upper four strings so the notes move in a stepwise direction as they change. This makes the progression sound more like a song, rather than a mere string of chords. Use your bridge pickup, set the amp to clean and add reverb.

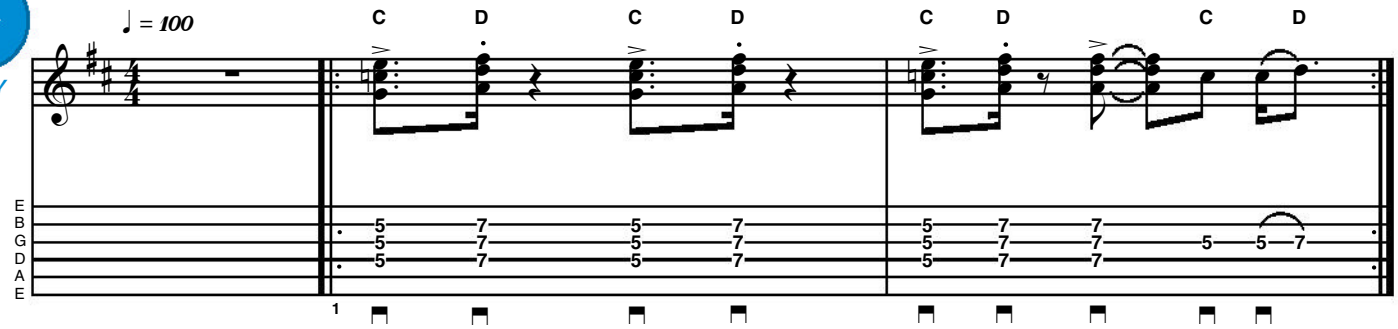
PLAY



EXAMPLE 2 **BILLY SQUIRE (AMERICAN ROCK GUITARIST)**

This riff uses C and D Major chords that move between the 5th and 7th frets of the second, third and fourth strings. Use downstrokes and an authoritative pick attack to drive the phrase along. The 7th-fret D chords need to come to an abrupt stop., so relax your fretting fingers just after you've sounded them. Use your bridge pickup, select the amp's drive channel and add a moderate amount of gain. If you need more note definition, roll your guitar's volume back a little.

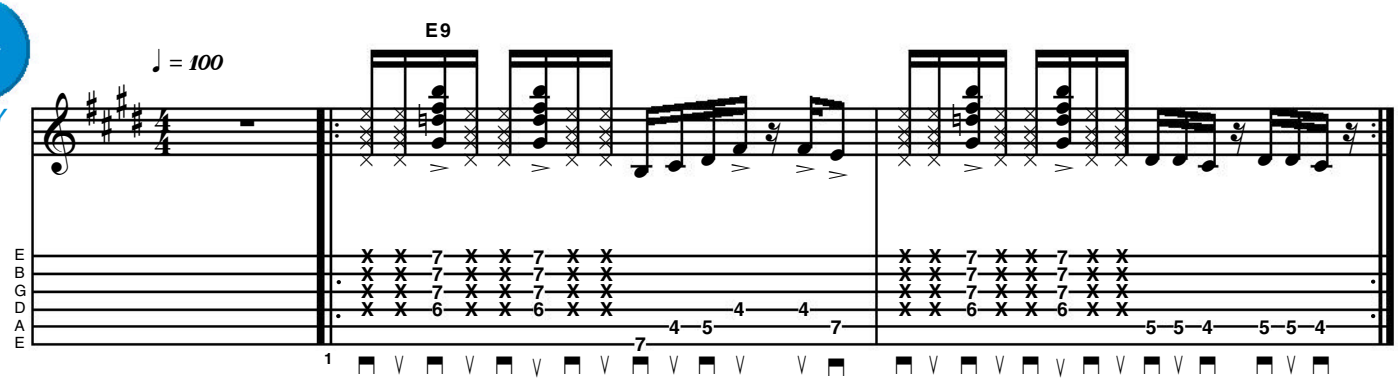
PLAY



EXAMPLE 3 **PHELPS 'CATFISH' COLLINS (P-FUNK)**

This figure creates a quirky, E Mixolydian (E9), call and response groove. Aim for dynamic contrast when moving between the scratched 16th notes and the chord stabs. This adds shape to the phrase and emphasises the harmonic information. Although the single-note figures aren't 'palm muted', light picking-hand damping offers clarity, by keeping the notes to their intended duration. Use neck pickup, a clean amp, reverb ,and compression if you have it.

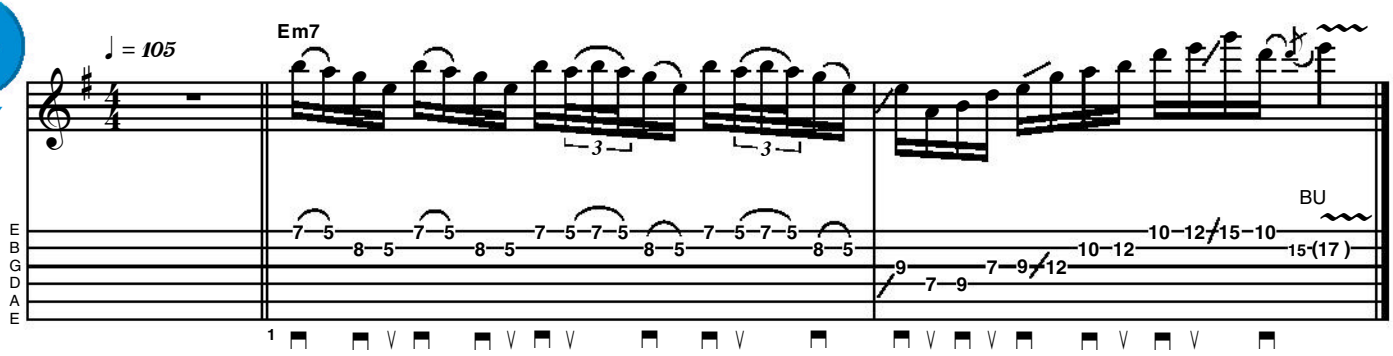
PLAY



EXAMPLE 4 **JOHN JORGENSON (THE HELLECASTERS)**

This lick begins with a looping, four note sequence in E Minor Pentatonic. The third and fourth repeats contain a sneaky triplet hammer-on and pull-off from the second note in the sequence. Use an upstroke at its start, as this helps to articulate the melodic phrase while adding some volume to the hammer-on and pull-off that follow. To get the sound, use your neck pickup, the drive channel of your amp with a moderate level of gain, and add some reverb.

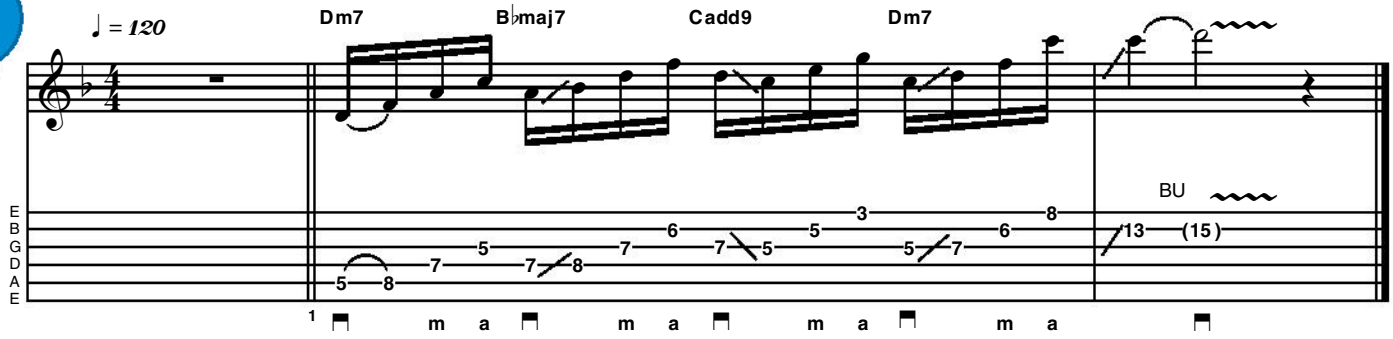
PLAY



EXAMPLE 5 **AUDLEY FREED (NEW EARTH MUD, AND BUSY SIDE MAN)**

This lick uses hybrid picking to create a string of arpeggios from within the key of D minor. Lift each fretting-hand finger as each note finishes. This will increase the rhythmic definition and keep the notes from ringing over each other and sounding like a series of chords. For a balance of warmth and clarity, use your middle pickup position, select a moderate amount on gain on your drive channel, and add reverb.

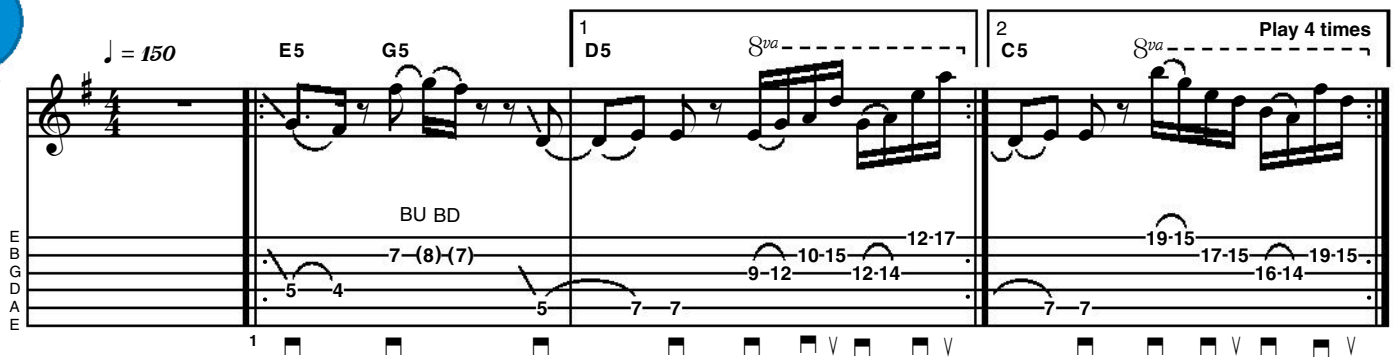
PLAY



EXAMPLE 6 **JASON KUI (US/HONG KONG GUITARIST)**

This sequence moves between articulate, melodic phrases and contrasting sixteenth note picking sequences. Relax your fret hand finger after each figure in bar 1. This will keep the notes to their intended length and create abrupt gaps within the phrase. The sixteenth note sequences include intervallic jumps. So, look ahead to your target notes and don't rush ahead of the beat. For this tone, use your bridge pickup, select your drive channel and add a moderate amount of gain. Too much gain will obscure the rhythmic clarity. Finally, use a long reverb but don't set the mix high; it will wash out the tight phrasing otherwise.

PLAY



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HUBERT SUMLIN

Brought to you by...
BIMM
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David Gerrish explores the pioneering style of the man that was able to hold his own next to the immortal Howlin' Wolf and Muddy Waters.

Hubert Sumlin looking dapper in white Panama with Fiesta red Strat

ABILITY RATING

★★★☆☆ Intermediate

Info	Will improve your
Key: Various	✔Bluesy fingerpicking
Tempo: Various	✔Combining lead and rhythm
http://bit.ly/3kdbfsc	✔Finger slides

This month's artist is a blues legend with a legacy like no other. Hubert Sumlin began his career rubbing shoulders with the original heavyweights of both country and electric blues. He was there at the beginning, in the room, so to speak, when the blues began. He went on to influence generations of guitarists that followed. In short, Hubert is the real deal.

Sumlin's career spanned six decades and included an impressive output as both solo artist and sideman. However, he is perhaps best known for his partnership with Howlin' Wolf (as well as for a brief stint with Muddy Waters). Throughout his time with Wolf, Sumlin created a style that would be imitated by countless musicians to follow. He made a huge contribution to the sound of some of the best blues recordings in history, and it is this Chicago blues era on which our studies will focus.

Born in 1931 in Mississippi, Hubert had been influenced by early country blues players as well as artists like John Lee Hooker, who were just beginning to introduce electric guitar into the blues. Hubert took what he liked from these early influences, cherry-picked ideas, licks and tricks, and threw them into the melting pot until he found his own sound. He states, however, that he really found his true voice on the instrument by deciding one day to ditch his pick and to play exclusively using fingers. This gave a lighter, softer, but more expressive quality to his sound and he was able to turn up the amplifier, allowing his guitar to sing with sustain.

His newer electrified style was more lead-line based than earlier blues, with flashes of notes interjected between vocal phrases. The lines themselves were often Pentatonic based, with Hubert mixing Major and Minor and also leaning on chord tones.

He would punctuate the music with parts that outlined the harmony, making use of cluster chords that described Dominant 7ths and 9ths, while adding melodic interest and hooks. He could also seamlessly blend rhythm and lead - a concept imitated by generations that followed, and highlighting the enormity of his legacy. In fact, many of Sumlin's riffs and licks are so synonymous with the blues that they are almost cliché - a true testament to his artistic contribution.

Sumlin's style was electrifying, with sizzling and imaginative solos littered with bends, a rapid vibrato, and slides that ran the length of the neck. While his playing might sound less refined than today's guitarists, those that criticise players like Sumlin are perhaps missing the point by not placing him in the context of the evolution of guitar playing. Great masters often reach their heights by standing on the shoulders of giants, as the adage goes. If so, then Hubert Sumlin gave us some pretty broad shoulders on which to place our feet.

NEXT MONTH *Phil Short returns with a look at the bluesy side of Bon Jovi's* ***Richie Sambora***

Get the Tone

Hubert's recordings with Howlin' Wolf were most likely done on a 50s Les Paul. The most important element to his tone though comes from using the fingers of the picking hand. Dial in a bright tone that's just about breaking up, roll back the guitar volume knob slightly, and brush the strings with your first finger using a fairly light touch. Add reverb fot that live edge.

TRACK RECORD There are many tracks to choose from to demonstrate Hubert's wonderful blues playing but a firm favourite is Howlin' Wolf's first self-titled album (sometimes referred to as the Rocking Chair album). Tracks such as Shake For Me and Spoonful are some of the darkest and most powerful blues tracks ever recorded, and show Sumlin in his prime, perfectly complementing Wolf's raw vocals.

GARY MILLER/FILMMAGIC

PLAYING **SOLO 1 - COMBINING RHYTHM AND LEAD**

This study demonstrates how Hubert would combine chords with lead lines to create a full and satisfying sound. Aim for a softer attack for the chords to balance the volume and allow the lead lines to stand out. Remember, these studies were both played without a pick, so spend some time familiarising yourself with this style if it's new to you. The picking strokes in Bar 1 apply to the directions of your first finger or thumb unless you're a die hard plectrum user!

PLAY BACKING

VIDEO & AUDIO http://bit.ly/3kdbfsc

PLAYING **SOLO 2 - VOVAL-LIKE PHRASING**

This solo shows how Hubert might approach playing over a shuffle groove and demonstrates his melodic, vocal-like phrasing that makes use of plenty of space. The slides in bar 13 are a trick that Hubert would often employ. Don't be too concerned about matching the top-of-the-neck pitches perfectly, just aim for as high as you can go. It's more about the vibe that this move creates. Aim for a relaxed overall feel and milk those string bends for all they're worth!

INTRODUCING

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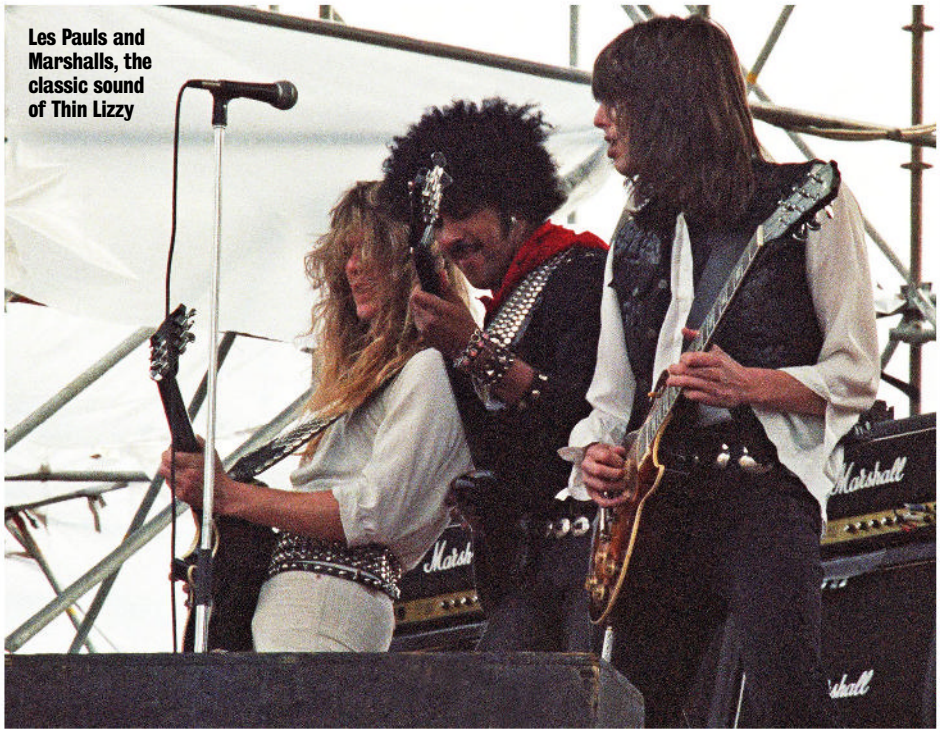
THIN LIZZY

Brought to you by... bimm brighton

This month **Martin Cooper** checks out the classic sound of Thin Lizzy, with the twin-guitar assault of Scott Gorham and Brian Robertson.



Les Pauls and Marshalls, the classic sound of Thin Lizzy

ABILITY RATING

★★★☆☆ Moderate

Info	Will improve your
Key: F# Minor	✔Writing twin-guitar parts
Tempo: 131bpm	✔Rock rhythm playing
http://bit.ly/3kdbfsc	✔Pentatonic soloing

Thin Lizzy is one of the most influential bands of the 1970s, with a line-up that has constantly evolving, to include some of the best rock guitarists in the world.

The band was formed and fronted by bass player and lead vocalist Phil Lynott, along with drummer Brian Downey in Dublin, in 1969. Lynott wrote most of the songs on the band's 12 albums and was also the first black Irish musician to gain commercial success. Thin Lizzy didn't follow many of the other bands of the 1970s in terms of overblown songs and production; instead the writing tended to be concise, dealing with everyday life issues and usually on the shorter side compared to many of their contemporaries. You won't find too many 15-minute prog rock songs on a Lizzy album!

The band's breakthrough came in the mid 1970s after a tour supporting Status Quo, and in 1976 The Boys Are Back In Town instantly became one of the best-known and most well-loved rock songs of the past 50 years. Of course, it is also one of the first songs that most people think of when discussing harmony guitar parts.

Scott Gorham and Brian Robertson are perhaps the best-known proponents in the twin-guitar attack of Thin Lizzy, but other notable guitarists who have played in the band are Gary Moore, Snowy White, John Sykes, Midge Ure, and current Def Leppard six-stringer Vivian Campbell, who toured with Thin Lizzy in more recent years.

Thin Lizzy as a band effectively ended with the death of Phil Lynott in 1986, but his legacy lives on with the group still touring with Scott Gorham at the helm, and Ricky Warwick taking on the task of lead vocalist.

Our track this month is in the key of F#Minor (F#-G#-A-B-C#-D-E) and features the kind of harmony parts and blues based Pentatonic rock playing that Thin Lizzy helped make popular in the 1970s.

It's arranged for two guitars throughout, so where one guitar starts with a simple four-bar chord phrase, the other guitar plays a single-note riff that complements it. We also have a good amount of harmony lead playing followed by two solos, one taking over and building from where the other left off. It's all about playing for the song and listening to your fellow musicians.

The solos are largely F# Minor Pentatonic based (F#-A-B-C#-E), with certain phrases adding the remaining notes G# and D from F# Natural Minor scale. The only non-diatonic note is the ♭5 (C) in the first solo. As for as the harmonies themselves, they are built largely on the 3rd above the melody. So, for example, when the first guitar plays F#, the second harmonises with A, and so on. There are a couple of notes that don't hold strictly to the 3rd harmony, as this makes things sound less predictable and more musical, so make sure you always use your ear as the final judge of what sounds good.

NEXT MONTH *We get more aggressive next issue with Sons Of Apollo featuring* ***Bumblefoot***

Get the Tone

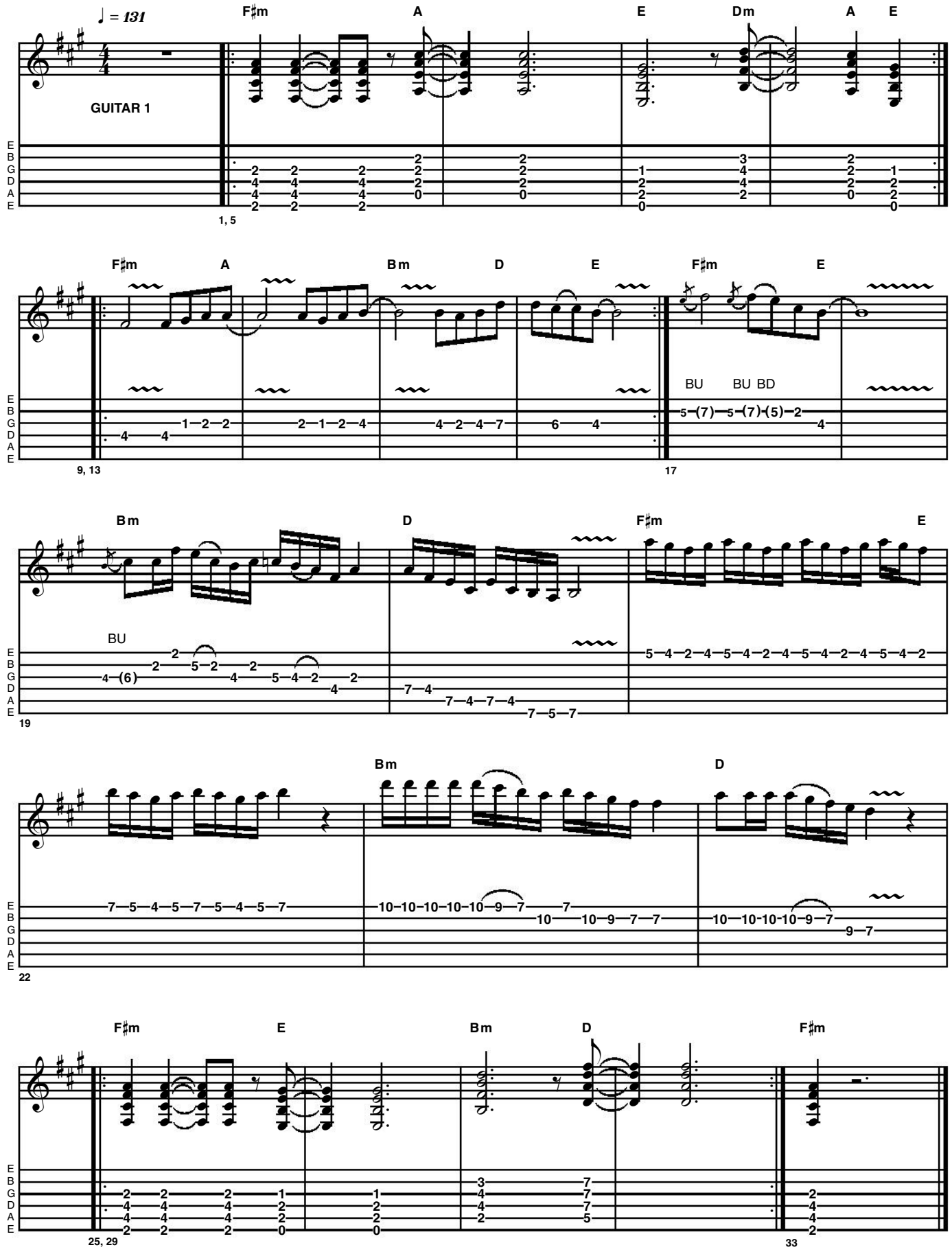
Its classic rock territory this month, so aim for a humbucking sound if possible, or if you have a single-coil guitar simply roll the treble down a tad. For amps it's a Marshall style sound to aim for, but don't overdo the front-end gain (see above). Effects with Lizzy were minimal, with perhaps just a touch of reverb or delay, and the occasional use of a wah-wah pedal.

TRACK RECORD The classic Thin Lizzy era began in 1976 with the release of Jailbreak, which as well as the title track included The Boys Are Back In Town, Cowboy Song and Emerald. One of the most well-known live albums of all time, Live And Dangerous from 1978, included most of the band's best songs, and Thunder And Lighting from 1983 featured John Sykes on guitar and includes the superb Cold Sweat.

BERND MUELLER/REDFERNS

PERFORMANCE NOTES **RHYTHM**

There's no need to play overly aggressively here, as much of the dynamics come from the two different but complementary guitar parts. Aim to play accurately throughout and pay careful attention to fretting notes and chords cleanly, and use damping from both hands to prevent any excess noise.



PLAY BACKING

VIDEO & AUDIO http://bit.ly/3kdbfsc

PERFORMANCE NOTES **SOLO**

When playing a harmony line, make sure the phrasing is identical to that of the melody. The solo is largely Minor Pentatonic, and picking in general will be a blend of down strokes and up strokes, which will probably come instinctively. However, the lead guitar 16th notes are best served by strict alternate picking.

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SPRING GT346

JEFF BECK

We honour the man that even the best players called The Guv'nor. With 10 Beck-isms and 3 mini pieces to play, this lesson will amaze and enlighten. Plus: Daniele Gottardo video, Gary Moore, Jason Isbell, 6 Country Pickers & more!

MARCH GT345

12 STRAT BLUES PLAYERS

The Strat is a mainstay of modern blues. We check out 12 who make California's finest wail! Also: Carl Verheyen soloing video; play Hendrix-style fiery Pentatonics, learn the tricky El Colibri, plus Rory, Steve Morse, George Lynch & more!

FEBRUARY GT344

JIMMY PAGE

Play like Jimmy Page! Plus: 9 stunning video examples from Eric Gales. John Wheatcroft gypsy jazz video. Caro Mio Ben classical; James Brown funk, Brad Paisley acoustic picking, Dan Patlansky blues-rock, AC/DC rock, and more!

JANUARY GT343

HANK MARVIN

Three full pieces to demonstrate Hank Marvin's iconic style plus interview. Exclusive Joel Hoekstra & Emiliano Sampaio videos, Greensleeves for classical guitar; George Benson, Paul Gilbert, Robert Cray, Keith Urban & Pearl Jam.

DECEMBER GT342

FOLK ROCK

Learn the licks of UK guitarists that forged a whole new style from the late 60s on: Richard Thompson, Nick Drake, Martin Barre, John Martyn, Jimmy Page & more! Plus: Dave Grissom, Slash, Smith/Kotzen, TJ Helmerich & more!

NOVEMBER GT341

MARK KNOPFLER

Learn five rhythm and lead styles that make him unique. Steve Morse and Brett Garsed video masterclasses; exclusive tutorial lessons from two masters. Plus: Michael Schenker, Earl Hooker, Scott Henderson, Glen Campbell.

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TIM HENSON

Play God and become a G.O.A.T. with the technical and creative brilliance of Polyphia, with **Charlie Griffiths** as your guide.

Tim Henson says the guitar is only a means to a musical end

ABILITY RATING

✪✪✪✪✪ **Advanced**

Info	Will improve your
Key: Various	✔Hybrid picking
Tempo: Various	✔Natural harmonics
http://bit.ly/3kdbfsc	✔Tapping techniques

Tim Henson is guitarist of the progressive metal band, Polyphia, who along with Scott LePage utilises complex guitar riffs, intricate rhythms, and innovative use of electronics and sound design, creating a unique blend of progressive metal, jazz, trap and K-pop music to create a distinctive and cutting-edge sound.

Born in 1993 in Texas, Tim started playing guitar at the age of 12 and now at the age of 29, is a highly respected musician whose playing style is characterised by a virtuosic technique and intricate, melodic playing. He is known for incorporating a wide range of musical influences and techniques into his playing, including hybrid picking, tapping, harmonics, sweep picking and jazzy chord progressions, to create a unique sound that is both technically impressive and emotionally rich. Their fourth and latest album Remember That You Will Die showcases this diversity with progressive pop songs like ABC, the alternative rock Bloodbath with Deftones' Chino Moreno on vocals and the technical guitar display Ego Death featuring a guest spot from Steve Vai.

In this lesson we will use hybrid picking, sweep picking, natural harmonics and tapping to create unique licks and riffs.

The core of Tim's playing is a hybrid picking technique, which means using a pick to play the lower strings and the second, third and fourth (marked as 'm', 'a 'and 'c' in the notation) to pluck the upper strings with a fingerstyle approach. Every example uses a hybrid picking element, but Ex 1 will act as an introduction to the technique if you are unfamiliar. The Polyphia sound uses fretted notes and open strings to create huge interval leaps, which are then pushed further with other techniques.

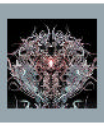
Ex 2 could be described as hybrid sweep picking and is performed with a downward pick sweep across the strings, with the highest note being played with a second-finger pluck. This has an added possibility of creating a variety in timbre with palm muted sweep-picked notes, followed by a louder snappy final note. Ex 3 focuses on natural harmonics, which Polyphia use to create sudden, octave jumping interval skips. The key to clean harmonics is to position your finger directly over the fret-wire of the fret in question, unless you are searching for harmonics between the 1st and 3rd frets.

The final piece of the puzzle is tapping, with fingers of both hands. Rather than the Van Halen style arpeggio, or scale based tapping style, Tim uses picking-hand tapping to grab a single note or two here and there, to integrate the effect of a contrasting tapped note attack into a riff or a lick. We also have fretting-hand tapping (marked in the music as squares which are hammer-ons to a new string), which has a unique attack as well as freeing up the picking hand.

NEXT MONTH *Charlie checks out a prog guitarist who's making big waves, the exceptional* ***Plini***

Get the Tone

Tim Henson is an Ibanez endorser and, while you might expect these examples to require heavy distortion, they are actually best played with a slightly compressed clean tone. But Tim also likes to use a nylon-string guitar for certain things, so you might want to give your fingers a little challenge by trying that (I'm sure Declan won't mind!). Add a little light reverb.



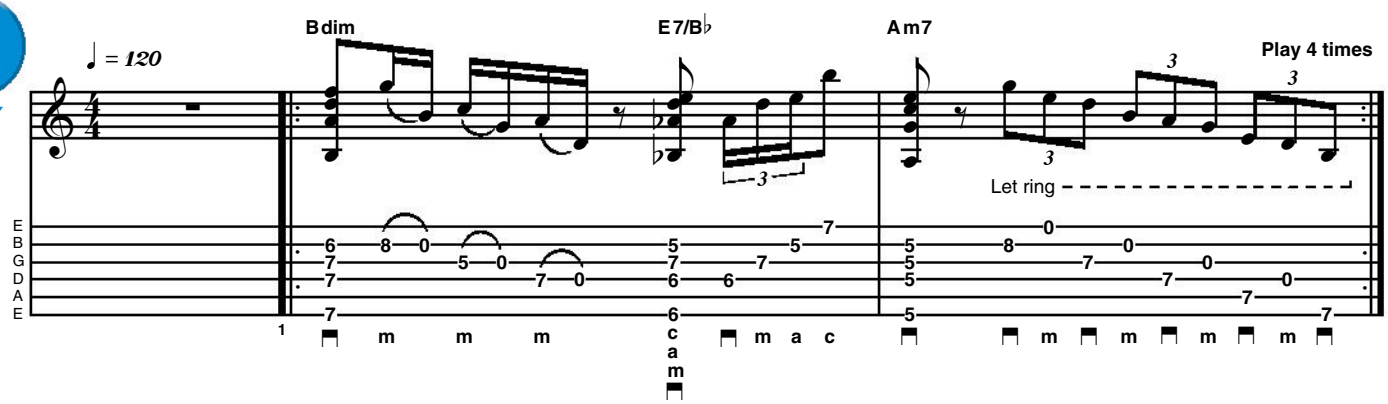
TRACK RECORD As mentioned in the main text, to get a good idea of what Polyphia is all about their most recent album, Remember That You Will Die is packed with technical brilliance and ingenious songwriting. Progressive pop songs like ABC, or the epic Bloodbath with its alternative rock vibe and vocals by Deftones' Chino Moreno, is stunning. For high-end rock guitar, Ego Death has a guest spot from Steve Vai.

OLLY CURTIS/FUTURE

EXAMPLE 1 **HYBRID PICKING**

Learn the chords of this Minor II-V-I first and play them with your pick on the sixth string and simultaneously pluck the three higher strings with your second, third and fourth fingers. In between the chords play the licks based in A Minor Pentatonic (A-C-D-E-G) with hybrid picking as marked in the notation.

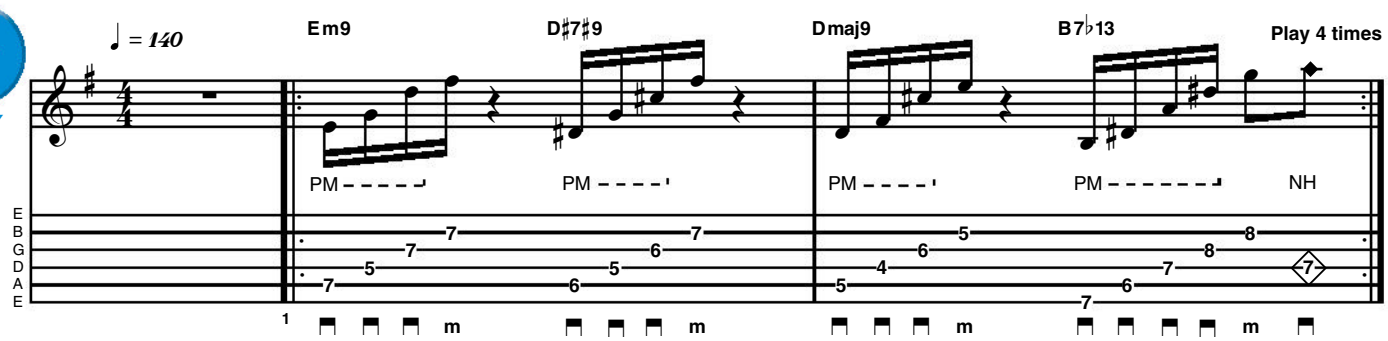
PLAY



EXAMPLE 2 **SWEEP PICKING**

Form each chord shape with your fretting hand and use palm muting to keep the notes separated as you sweep pick across the strings. For the first three chords, sweep across the fifth, fourth and third strings, then use your second finger to pluck the second string. For the final chord add the sixth string into the sweep too.

PLAY

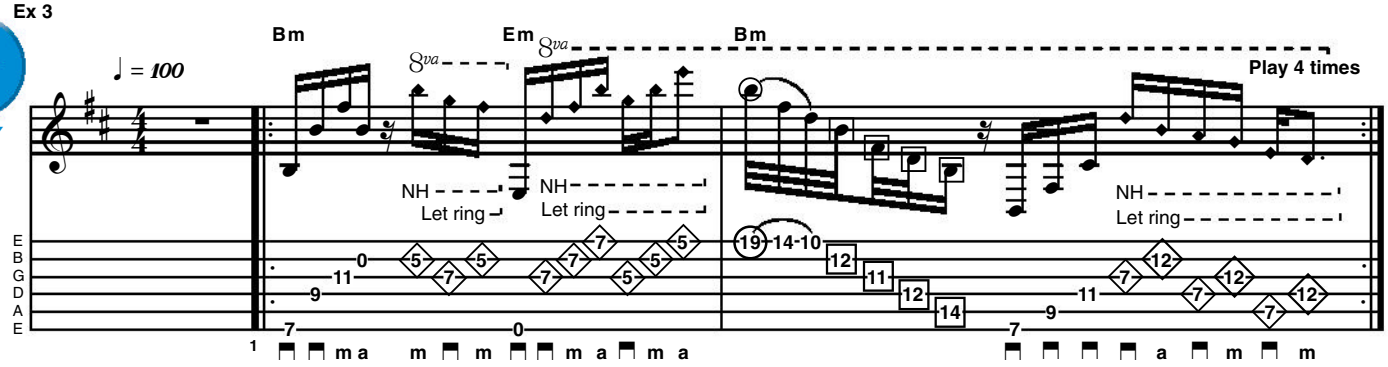


EXAMPLE 3 **NATURAL HARMONICS**

Play clean natural harmonics by lightly positioning your fingers directly over the fretwire and let the adjacent strings ring together wherever possible. Start bar 2 with a picking-hand tap, then pull-off before descending a B Minor arpeggio with fretting-hand tapping.

Ex 3

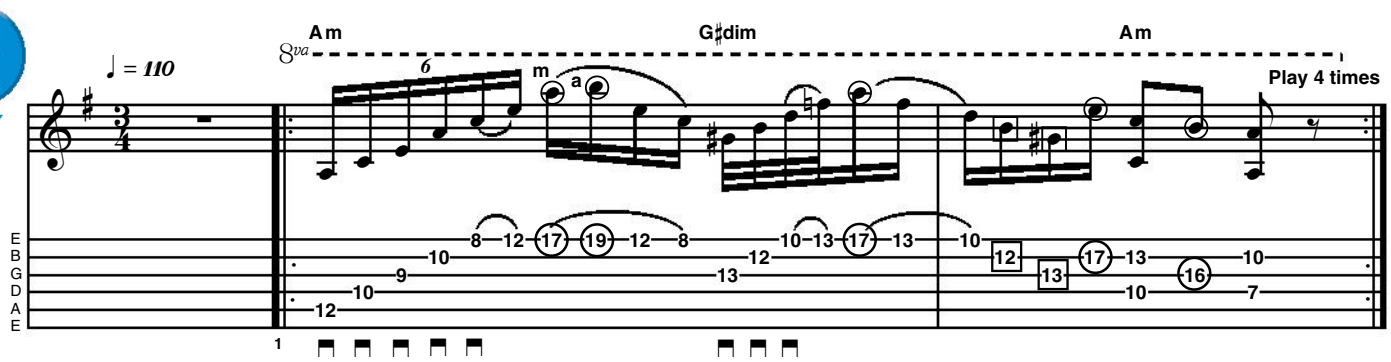
PLAY



EXAMPLE 4 **TAPPING WITH TWO HANDS**

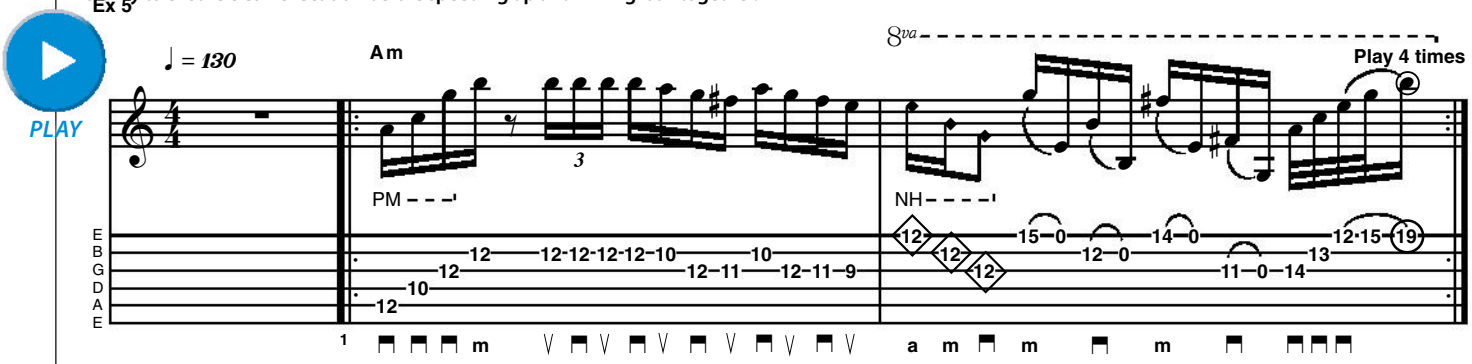
Sweep pick this five-string A Minor arpeggio, then tap the 17th and 19th frets with your second and third fingers. Next play a Diminished shape followed by a mixture of freting and picking-hand taps and octaves to create a seamless flow of notes.

PLAY



EXAMPLE 5 MIXING SEVERAL TECHNIQUES

Here we combine sweep picking, alternate picking, harmonics, open-string pull-offs and tapping for a lick with a variety of timbres. Play each section of the lick slowly to ensure clean execution before speeding up and linking it all together.



Guitar virtuosity: Polyphia's Scott LePage and Tim Henson with Covet's Yvette Young.

FUNK RHYTHM GUITAR PART 4

Brought to you by...
FUNDAMENTALCHANGES

Steve Allsworth concludes his series with a look at seven funk guitarists, from David Williams to Prince, John Frusciante, Mark Lettieri, Cory Wong and more.

ABILITY RATING

✪✪✪✪✪ Intermediate

Info	Will improve your
Key: Various	✔Funk rhythm playing
Tempo: Various	✔Timing and accuracy
http://bit.ly/3kdbfsc	✔Feel and groove

In the final stop on our funk odyssey, we're looking at pop-funk. Generally seen as popular, radio-friendly music, pop-funk is a pretty wide sub-genre, ranging from classic Michael Jackson to the output of modern players such as Cory Wong – part of a new breed of guitarists who skilfully blend old-school funk with other genres such as hip-hop, gospel and jazz. So here we'll look at ideas from seven pop-funk players.

David Williams is one of the most important funk guitarists, yet remains largely unknown. His intricate lines have graced some of the biggest ever hits, including Rock With You, Billie Jean and Thriller. As an aside, David's only video tutorial featured in GT119 (see it on youtube). During an era filled with hair-metal and shred, Williams extolled the virtues of the 'rhythm solo', as exemplified in his short lead break in Billie Jean. This characteristic style saw him as the most sought-after session guitarists of the 80s and 90s. The other guitarists here surely drew inspiration from Williams' playing, so here's where we'll start our final journey. I hope you've enjoyed the series!

"David Williams is one of the most important funk guitarists, yet remains largely unknown"

A master of many instruments and styles, Prince was a great funkster

NEXT MONTH *We begin a new four-part series on walking bass lines, with* ***Martin Taylor***

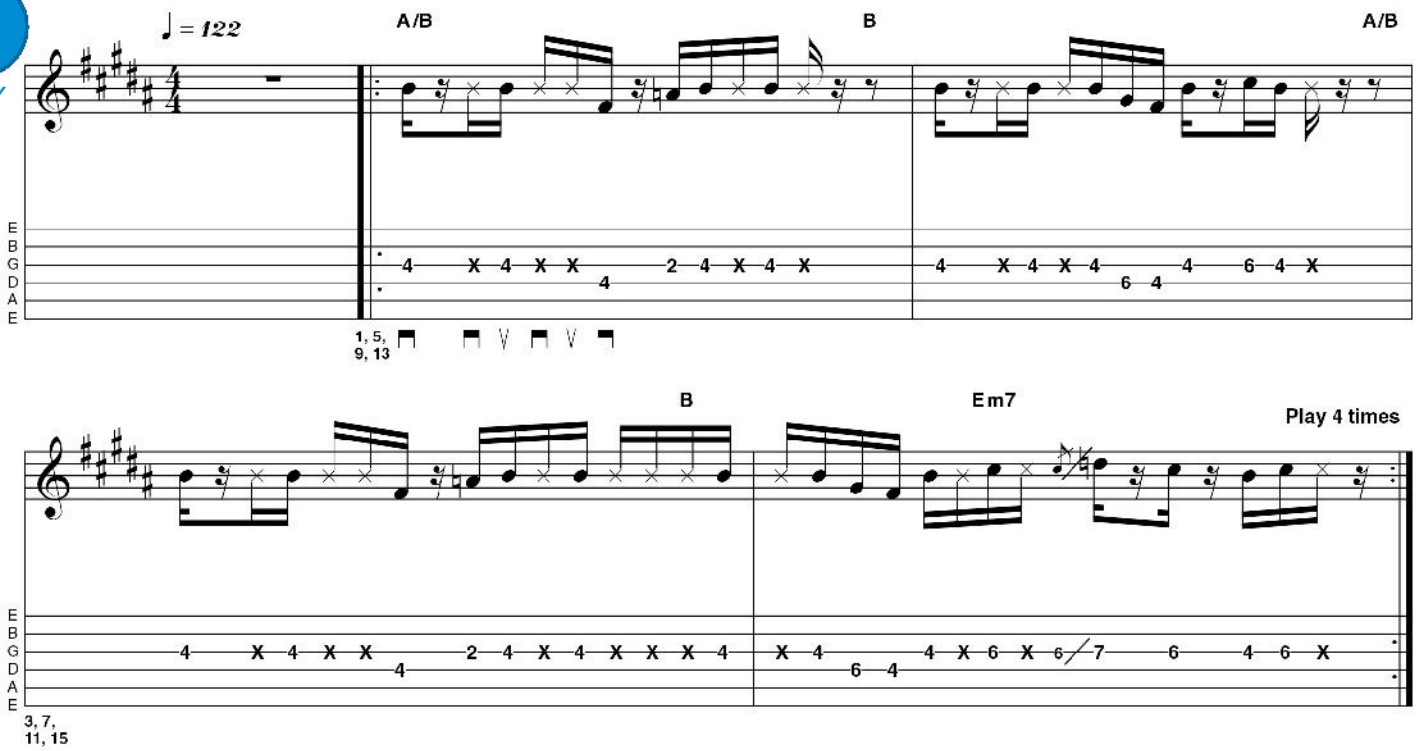
TRACK RECORD For some of the techniques in this month's article, check out the hits from the guitarists featured, as it's often their hooks on which a song hangs. So, try Thriller by Michael Jackson, Sign Of The Times by Prince, Blood, Sugar, Sex, Magik by The Chilis, We Like It Here by Snarky Puppy, Cory Wong's Cory & The Wong Notes, Dance With My Father by Luther Vandross, and Lettuce's chart topper, Crush.

ROSS MARINO/GETTY IMAGES

EXAMPLE 1 DAVID WILLIAMS

In this Williams-style riff, precise syncopation and picking technique are required throughout, with a couple of phrases that start on the offbeat 1/16th upstroke. This B Major based riff uses an Em7 chord borrowed from the parallel key of B Minor. When jumping between non diatonic chords, you need to use the appropriate notes. Here it means a slight tweak in Bar 4; we're using a D note derived from B Natural Minor (B-C#-D-E-F#-G-A) for the Em7 section.

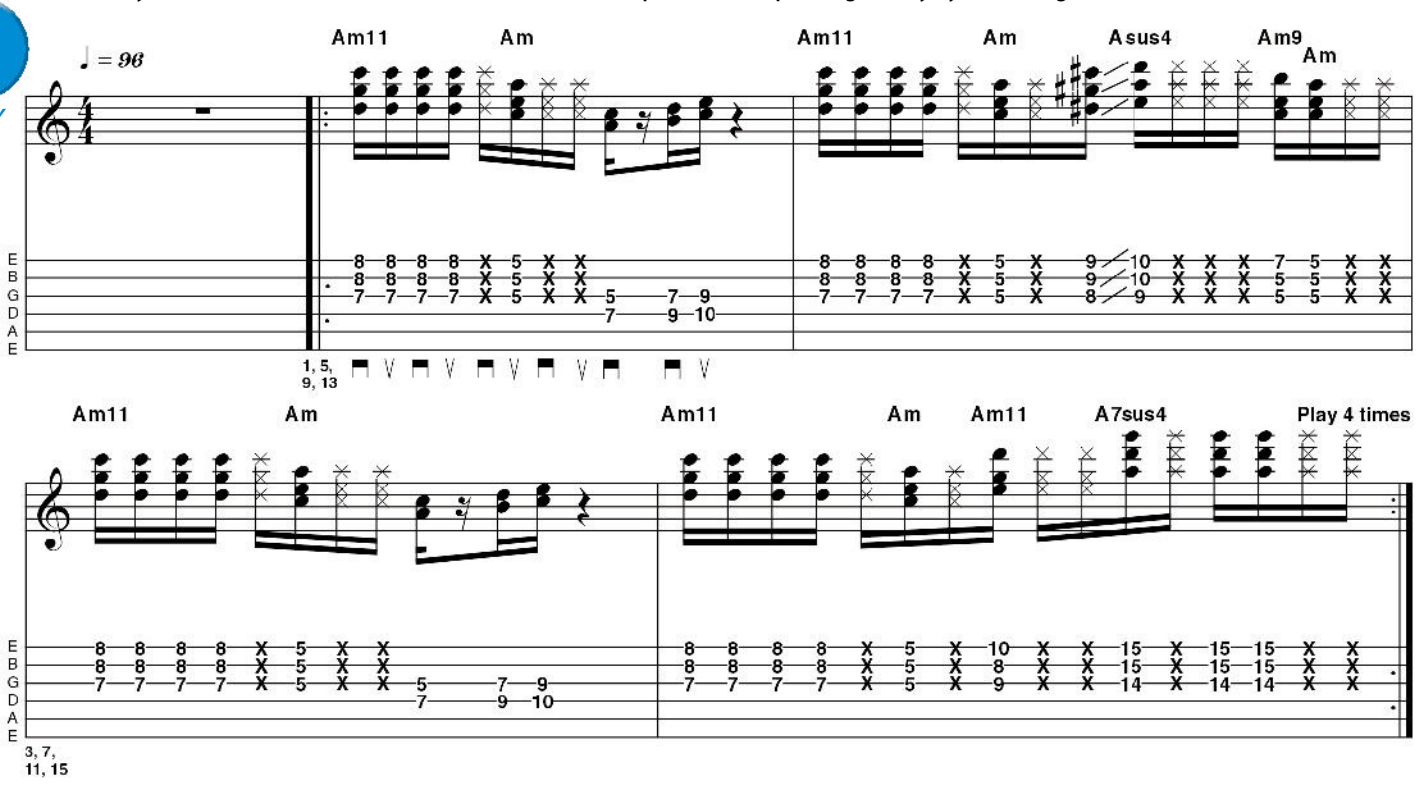
PLAY



EXAMPLE 2 PAUL JACKSON JNR

Paul Jackson Jnr was one of the most prolific LA session guitarists of the 70s-90s, performing alongside Michael Jackson, The Temptations, Luther Vandross, Bobby Womack, The Pointer Sisters, Chicago and Whitney Houston. His credits are truly astonishing, and extend beyond the classic session player era into the modern day with bands such as Daft Punk and The Weeknd. This example centres around an Am11 shape that's played with the third and fourth fingers (the fourth finger should be barred over the top two strings). This shape is derived from a concept known as quartal harmony, where 4ths are stacked on top of each other to create a slightly ambiguous, suspended sound that's great for improvising in many styles including funk.

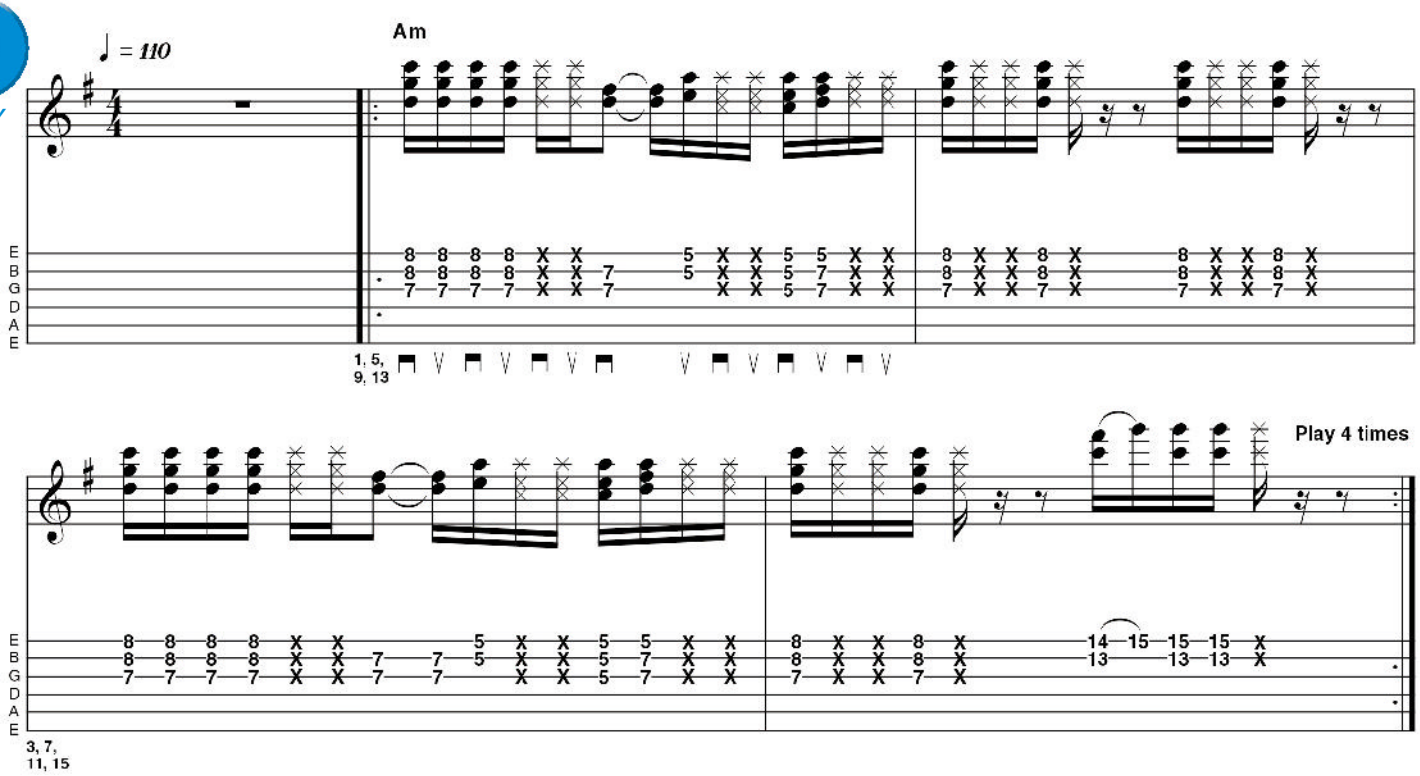
PLAY



EXAMPLE 3 **PRINCE**

Prince is one of the world's most iconic artists who shouldn't need any introduction. He helped to pioneer the Minneapolis Sound in the late 70s, a funk-rock sub-genre that mixed in elements of new wave and synth pop. Even through the artistic changes in his career, there's an identifiable funk undercurrent on every single album. The Minor 11 shape used in the previous riff features heavily in this example. Most of the ideas are based around the closed A Minor Pentatonic shape in 5th position, but the extra Major 6th (F#) provides that classic Prince twist, especially at the end of bar 4.

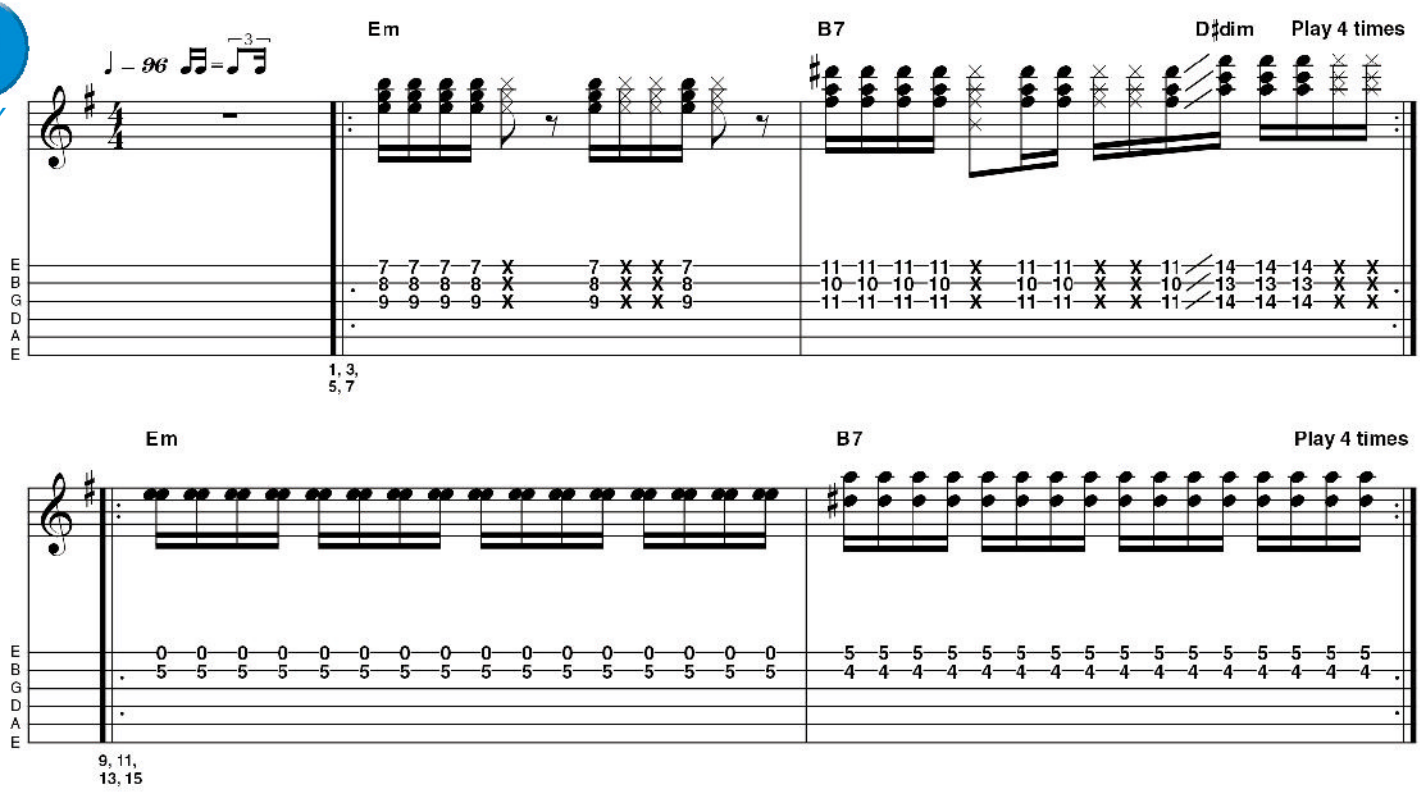
PLAY



EXAMPLE 4 **JOHN FRUSCIANTE**

The Red Hot Chili Peppers emerged from the funk-rock revival of the 90s, blending funk with aggressive rock to produce a punk-funk-rock sound. Unlike most of the guitarists here, John Frusciante wasn't well-schooled in the ways of funk before joining the band. Although he was a fan of P-funk's Eddie Hazel, his main influences were Page, Beck, Hendrix and Zappa. He learned most of his groove and funk style from emulating the playing the Chilis' late guitarist, Hilell Slovak. This groove is based on a simple I-V7 (Em-B7) chord progression, but uses a D#dim7 chord as a great substitute for B7. This jazzy Diminished 7th substitution is built on the 3rd degree of the V7 chord and creates a B7♭9 sound. The D# also helps the chord resolve really well to the following one.

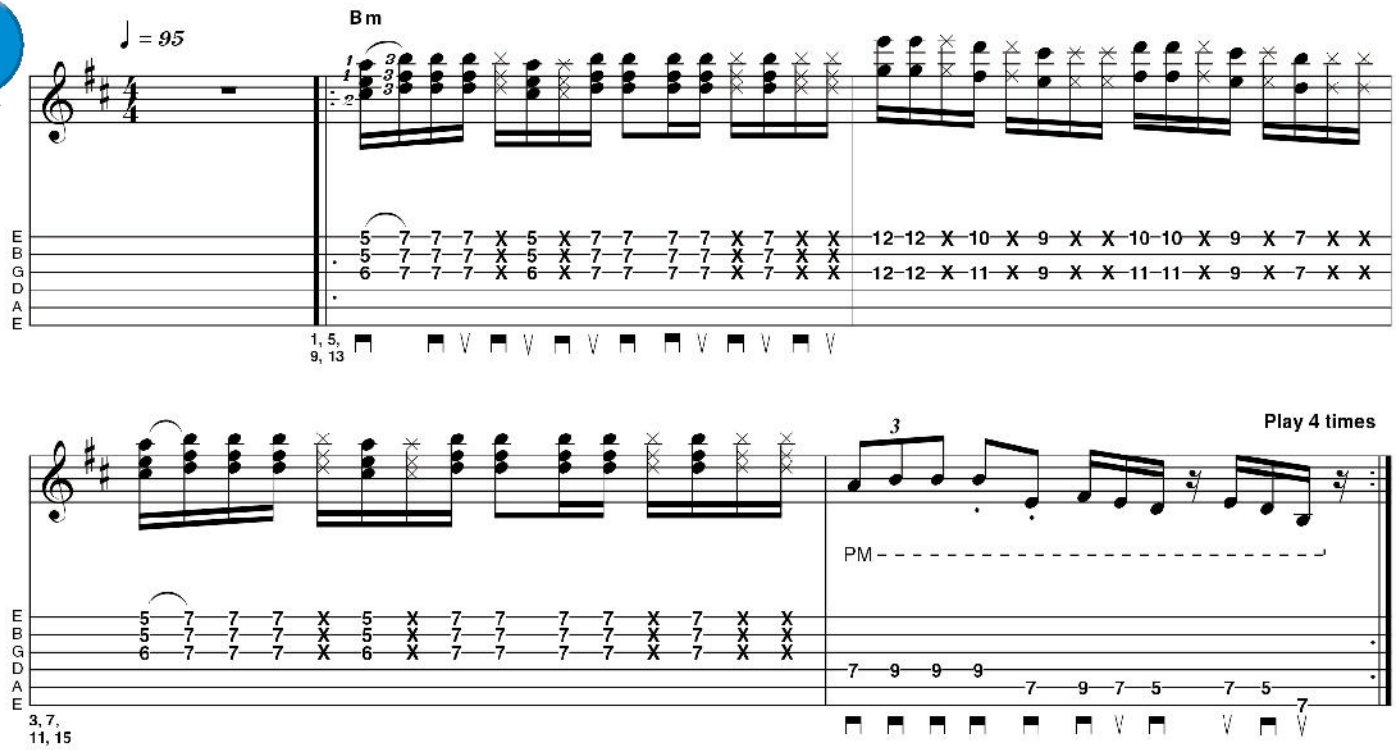
PLAY



EXAMPLE 5 ADAM SMIRNOFF (LETTUCE)

Lettuce have been at the forefront of modern, largely instrumental funk ever since their debut album Outta Here in 2002, with guitarists Adam Smirnoff and Eric Krasno providing the backbone to the Boston funk collective. Smirnoff effortlessly blends gospel, soul and dub ideas in his funk playing, and this groove features all these styles in quick succession. The palm-muted triplet in bar 4 is a typical reggae/dub style rhythm and sounds great against the straight eighth rhythm in the background. It should create the feeling of 'putting on the brakes' and is an excellent way to create rhythmic interest.

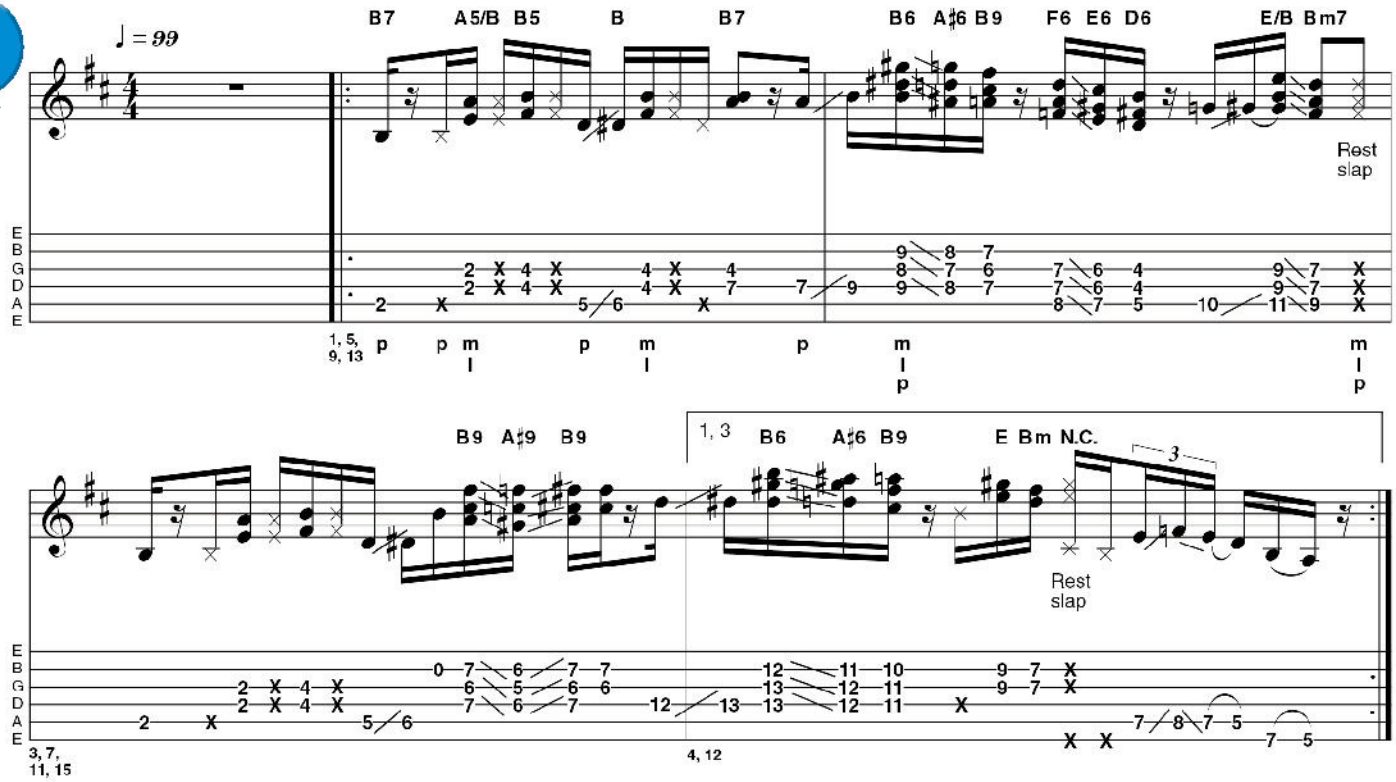
PLAY



EXAMPLE 6 MARK LETTIERI (SNARKY PUPPY)

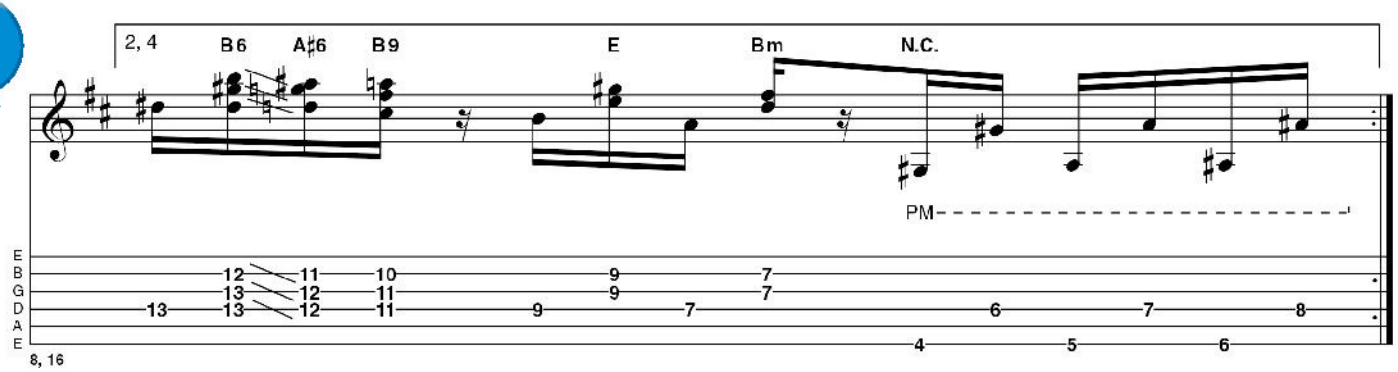
Mark Lettieri started out in the R&B and gospel scene of the Dallas, Fort Worth area of Texas, which eventually led to him joining the instrumental jazz funk group Snarky Puppy. In 2018, Lettieri joined up with The Fearless Flyers, featuring Cory Wong and Joe Dart of Vulfpeck on guitar and bass. Lettieri often uses dextrous fingerstyle, combined with gospel chord chops. This groove borrows the slap technique of bass and converts it to the more guitar-orientated rest slap denoted by 'RS'. The picking hand naturally comes to rest on the strings, rather than executing an overt bass-style slap. All of the ghost notes (shown by an X in brackets) and rest slap indications use this technique with varying degrees of force, and adding the thumb will accentuate the percussive sound.

PLAY



EXAMPLE 6 **MARK LETTIERI (SNARKY PUPPY) CONTINUED...**

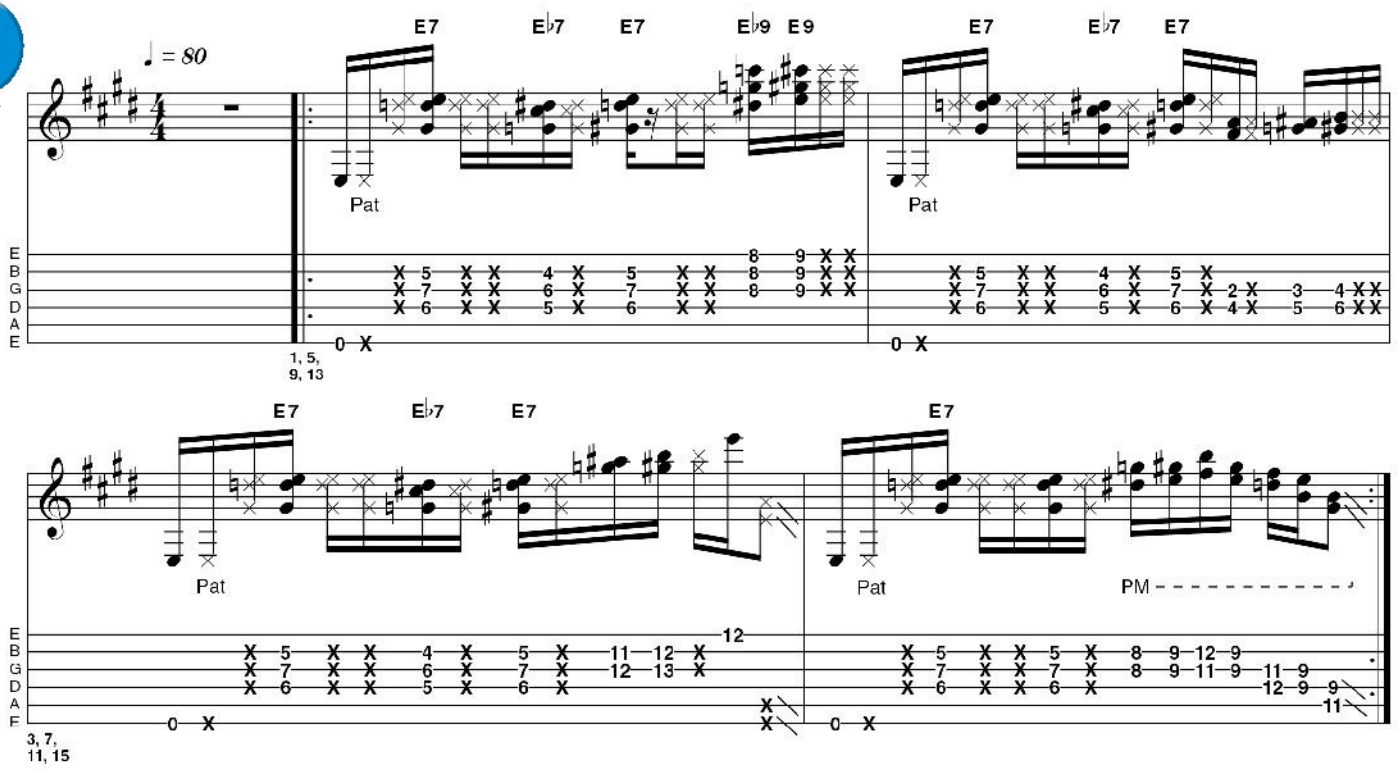
PLAY



EXAMPLE 7 **CORY WONG**

Cory Wong, from the Vulfpeck and Fearless Flyers stable, has released several solo albums and collaborated with Dirty Loops. His early influences include David Williams, Paul Jackson Jnr, and Nile Rodgers, which can be seen in his particularly rubbery, loose picking hand wrist. This riff uses the bass guitar 'pat' technique (lightly patting the fretting-hand fingers on the strings, as opposed to slapping them, but without fretting specific notes, and is best executed with several flat fingers to avoid this). It also intersperses some traditional funk chord fragments with improvised double-stops. The lick in bar 4 can be viewed through the lens of a basic E Major Pentatonic scale shape, slightly tweaked to include the D note from E Mixolydian for a funky E7 sound.

PLAY



GuitarTechniques
WE'LL MAKE YOU A BETTER PLAYER!

IMPROVE YOUR HYBRID PICKING

For this issue's Improve theme, **Simon Barnard** takes you through one of the most economical and effective methods of plucking the strings.

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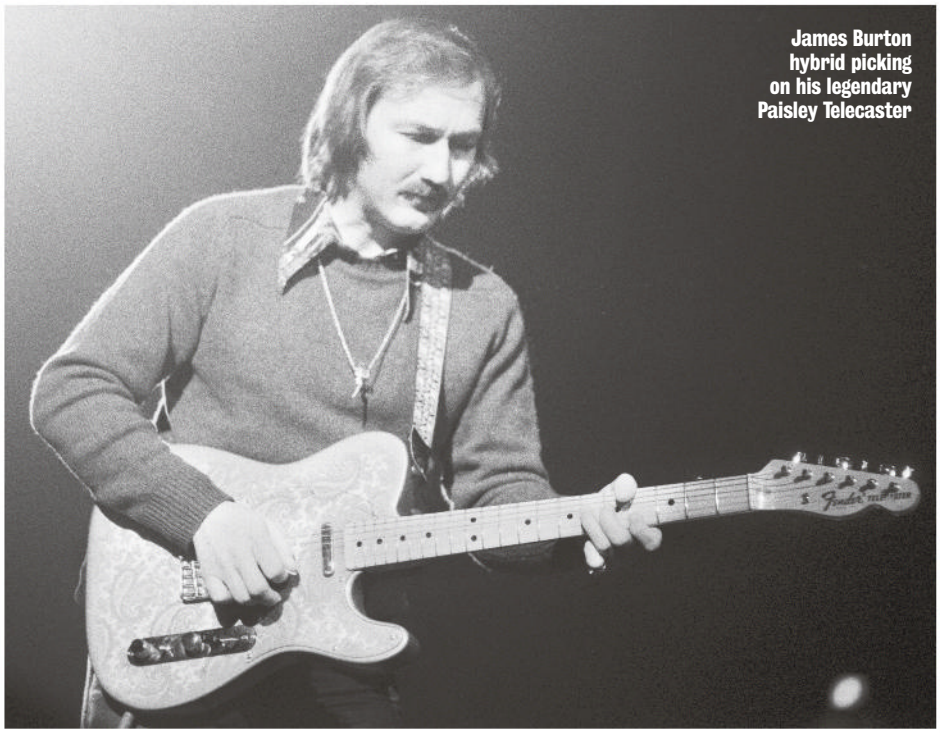


James Burton hybrid picking on his legendary Paisley Telecaster

ABILITY RATING

★★★☆☆ Moderate

Info	Will improve your
Key: A	✔Hybrid picking
Tempo: 120pbm	✔Country licks
http://bit.ly/3kdbfsc	✔Chord based lead playing

Hybrid picking is a very economical method of playing guitar, as it uses fingerstyle in combination with a plectrum. This approach allows guitarists to enjoy the best of both worlds: the ability to use the plectrum to play fast lines using alternate, economy and sweep picking, but leaving the remaining picking-hand fingers free to capitalise on the fluid string jumping of fingerstyle technique.

Although often associated with country and bluegrass music, hybrid picking has become popular within other genres, including jazz and fusion styles as well as rock and blues. The main benefit of using this technique is that it saves a lot of work for the picking hand. Rather than solely using a plectrum to navigate all of the strings, all the time, hybrid picking allows the player to pick down and up strokes with their plectrum, and use their second (m) and third (a) fingers to play other strings. More advanced players may also use their fourth finger (c) as an additional picking digit. Hybrid technique allows the player to almost anchor their picking hand in a comfortable position for playing the bass notes, while using the remaining fingers to pick the higher strings. This results in a much more economical range of motion, making arpeggios and string-skipped lines much easier to play, as different fingers can play non-adjacent strings - tricky with pick only. Also, it allows players to pick two or more strings at the same time, as with straight fingerstyle. In situations like this, being able to play bass notes with the plectrum and partial chords with the fingers, is incredibly valuable.

There is much debate over who first used the technique and brought it to prominence. But some of the top hybrid players from a country background include Albert Lee, Brent Mason, Johnny Hiland and the late, great Danny Gatton. All of these players are considered virtuosos and brilliant examples of how to use the technique. Players from a non-country background that use hybrid include Eric Johnson, Guthrie Govan, Josh Smith, Zakk Wylde, Brett Garsed and more.

"One of the main benefits of the hybrid style is that it saves a lot of work for the picking hand"

One challenge is to even out the plectrum tone with that of the fingers. Strong nails are will help, but some players, such as Johnny Hiland, use acrylic add-ons so their fingers produce a similar tone to their plectrum.

Take it slowly if you are new to the hybrid style. Spending time on it will open up new and creative ways of playing the guitar, whatever genres you like to play.

NEXT MONTH *Simon delves into the fascinating world of picking chords as* ***Arpeggios***

Get the Tone

Since we are not focusing on one genre or player, the tone is up to you. However, there are one or two caveats: huge amounts of distortion with hybrid can induce lots of extraneous noise. And too much delay can make the notes mush into each oher. So start with a clean tone with reverb, and go from there.

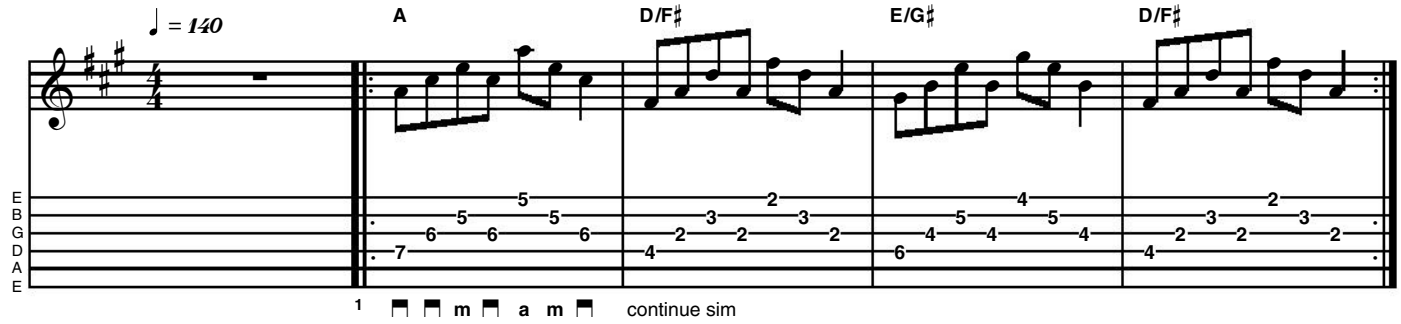
TRACK RECORD There are many great tracks from a number of fine guitarists we could mention. But if you want to hear what hybrid picking can do in the hands of some masters, check out Cluster Pluck from Brad Paisley's album Play. It showcases some stunning hybrid picking not only from Paisley, but also James Burton, Vince Gill, Albert Lee, John Jorgenson, Brent Mason, Redd Volkaert and Steve Wariner.

TIMOTHY NORRIS/WIREIMAGE

PLAY BACKING

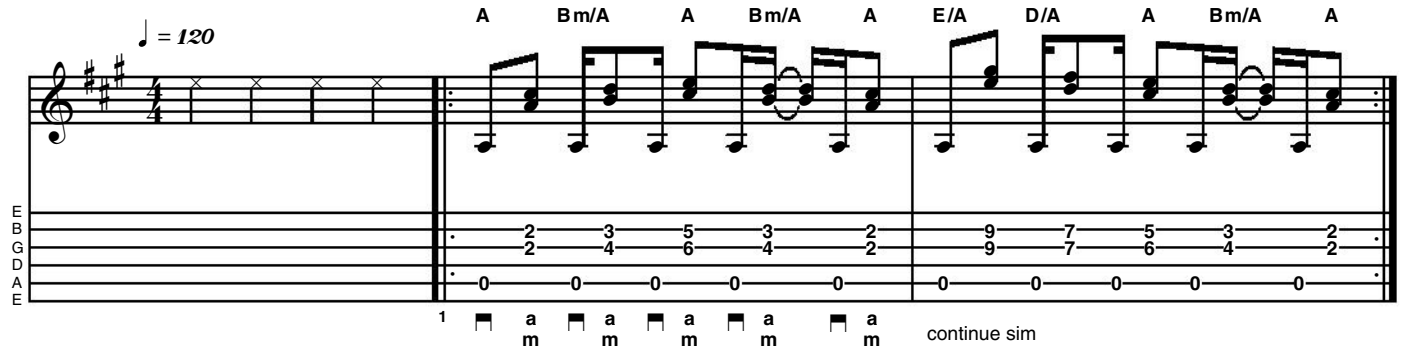
EXAMPLE 1 CHORD PLAYING

This first example is a simple chord based arpeggio idea, but immediately shows the benefits of using this technique. It's advisable to follow the picking-hand directions to begin with as it's very logical and economical. Afterwards, consider if there are any moments that are worth altering to your preferences.



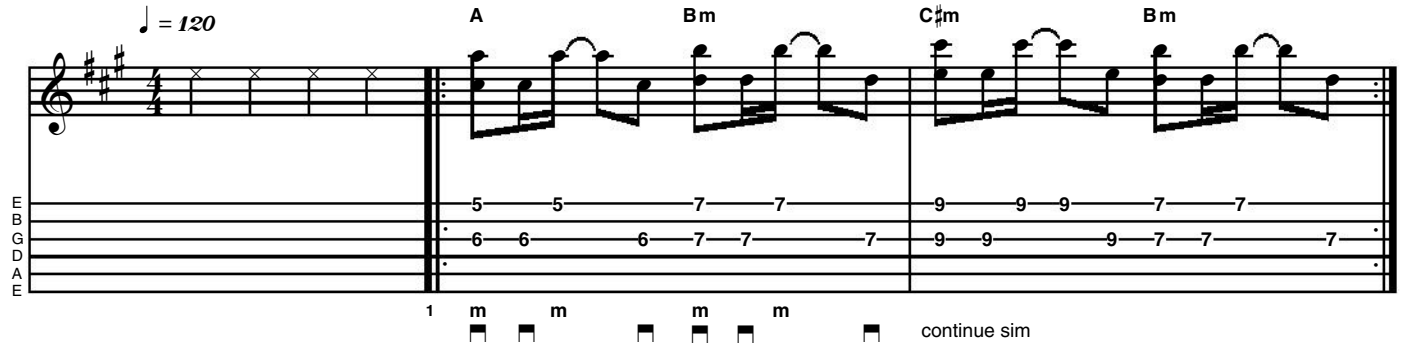
EXAMPLE 2 DOUBLE-STOPS

Here's a series of diatonic double-stops in the key of A Major with an open A pedal tone. I used slight palm muting on the fifth string so that the note doesn't pop or ring out too much and overly impact on the melodic line. Clarity and overall precision are very important as you get to grips with hybrid playing.



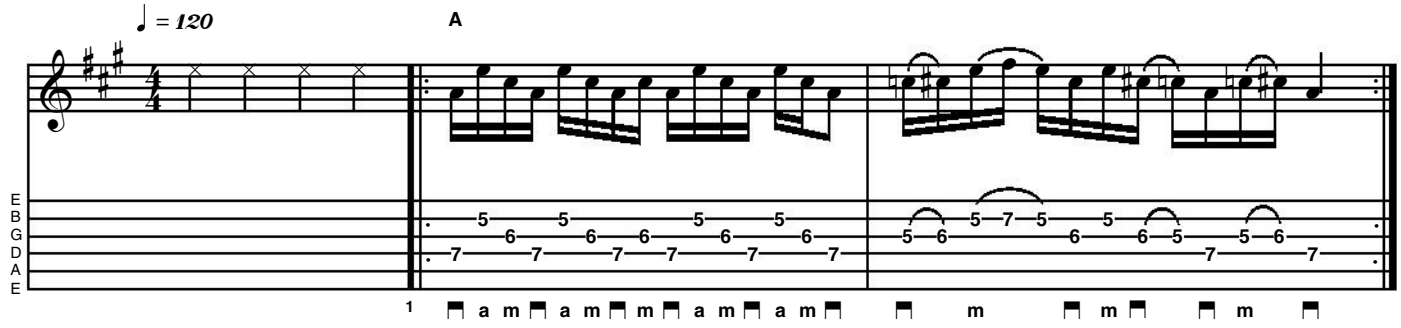
EXAMPLE 3 PLAYING 6THS

This idea shows how hybrid picking is great when playing on non-adjacent strings. Rather than having to jump between strings with a plectrum, which can be extremely tricky, pick and finger makes it so much easier to do. It also means you can pick more than one string with no time lag between one the other.



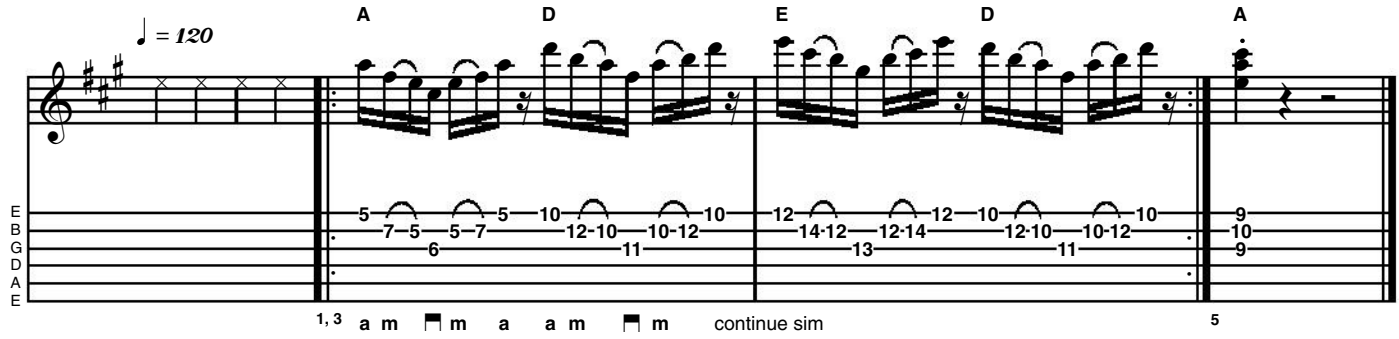
EXAMPLE 4 BANJO ROLLS AND COUNTRY LICKS

This example is more challenging than the previous three and is more of a typical country affair, borrowed from banjo players. The 'banjo rolls' as they are known in the first bar may be tricky at first, so start slowly. The lick in the second bar uses mainly the plectrum, with an additional 'm' pluck to save too much jumping around.



EXAMPLE 5 **ARPEGGIO BASED LICKS**

This example uses Major 6th arpeggios which navigate the chords of A, D and E. This is a typical idea found in country music which, as well as using hybrid picking, shows how country guitarists often play over the changes like a jazz musician. Notice how the pick, middle and third fingers sit well over the top three strings.

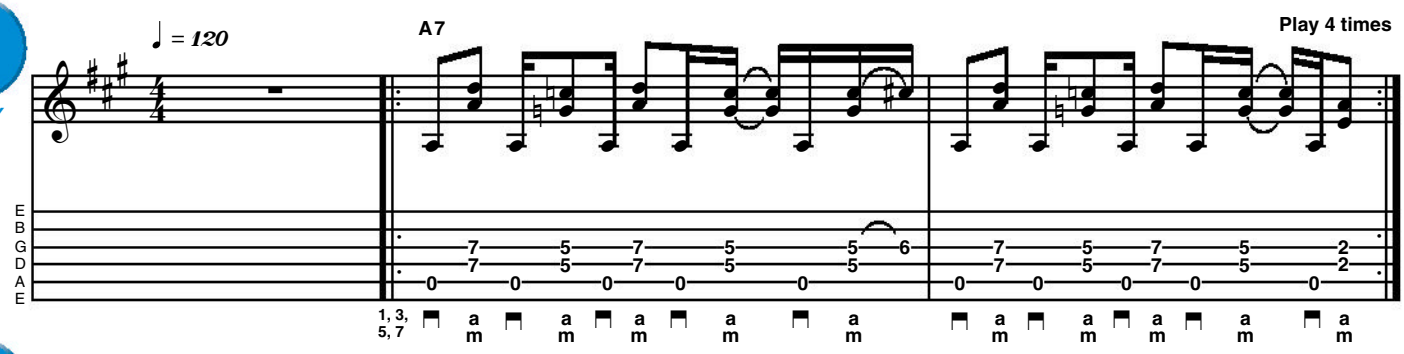


STUDY PIECE

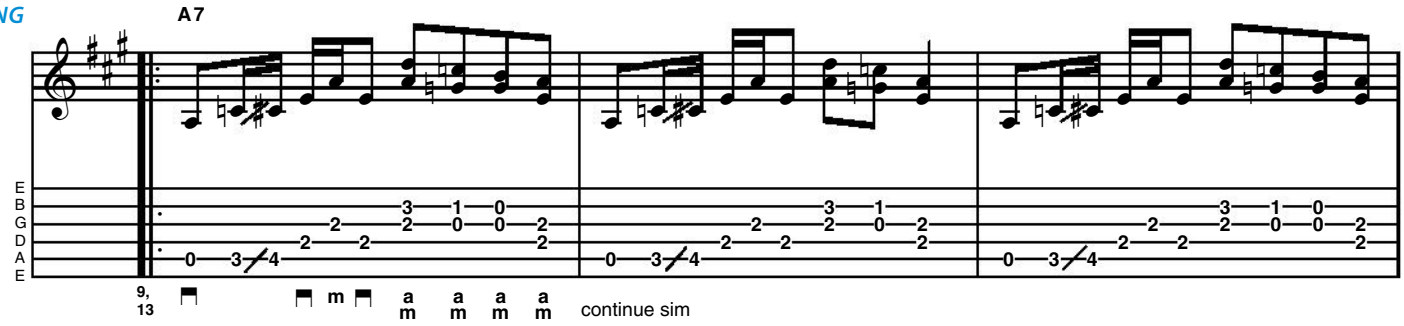
[Bars 1-8] We open our piece with a two-bar repeated line featuring double-stops over an A pedal note. I have slightly palm muted the open fifth string so that the picked note isn't too prominent. Aim for even dynamics between the plectrum and fingers. At **[bar 9]** we introduce a new idea, a four-bar figure that's repeated once. This idea combines more double-stops along with some sliding 6ths. Follow the suggested picking-hand fingering at first, but experiment with your own ideas once you're comfortable. Maintain even dynamics throughout.

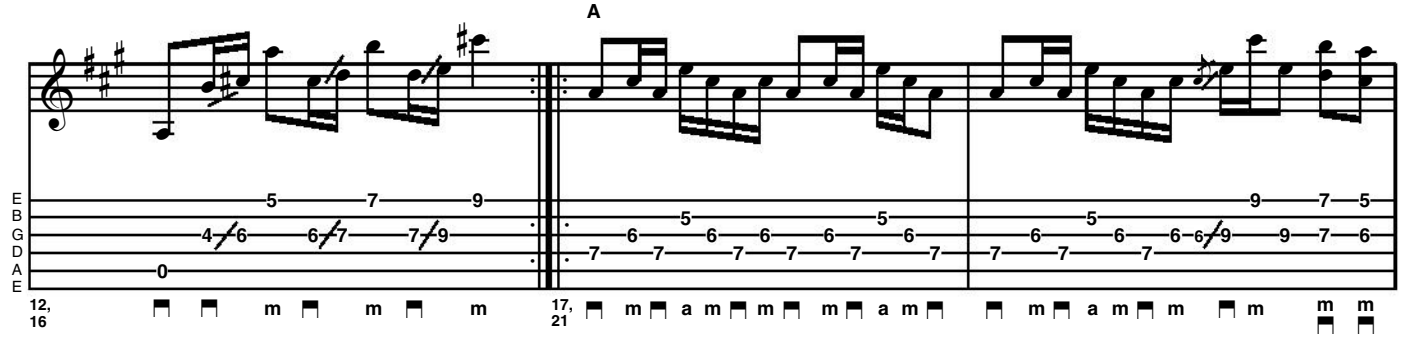
From **[bars 17-24]** onwards, we see typical banjo roll ideas used in combination with more 6ths-based ideas and a country inspired lead lick. This is probably the most challenging section of the piece, so start slowly and build up the speed. These banjo ideas really do require hybrid picking or fingerstyle, as using a plectrum would prove difficult, if not impossible. We book-end the piece with another double-stop idea, while the final bar features a short lick which contains the only plectrum upstroke in the whole piece. Have fun!

PLAY

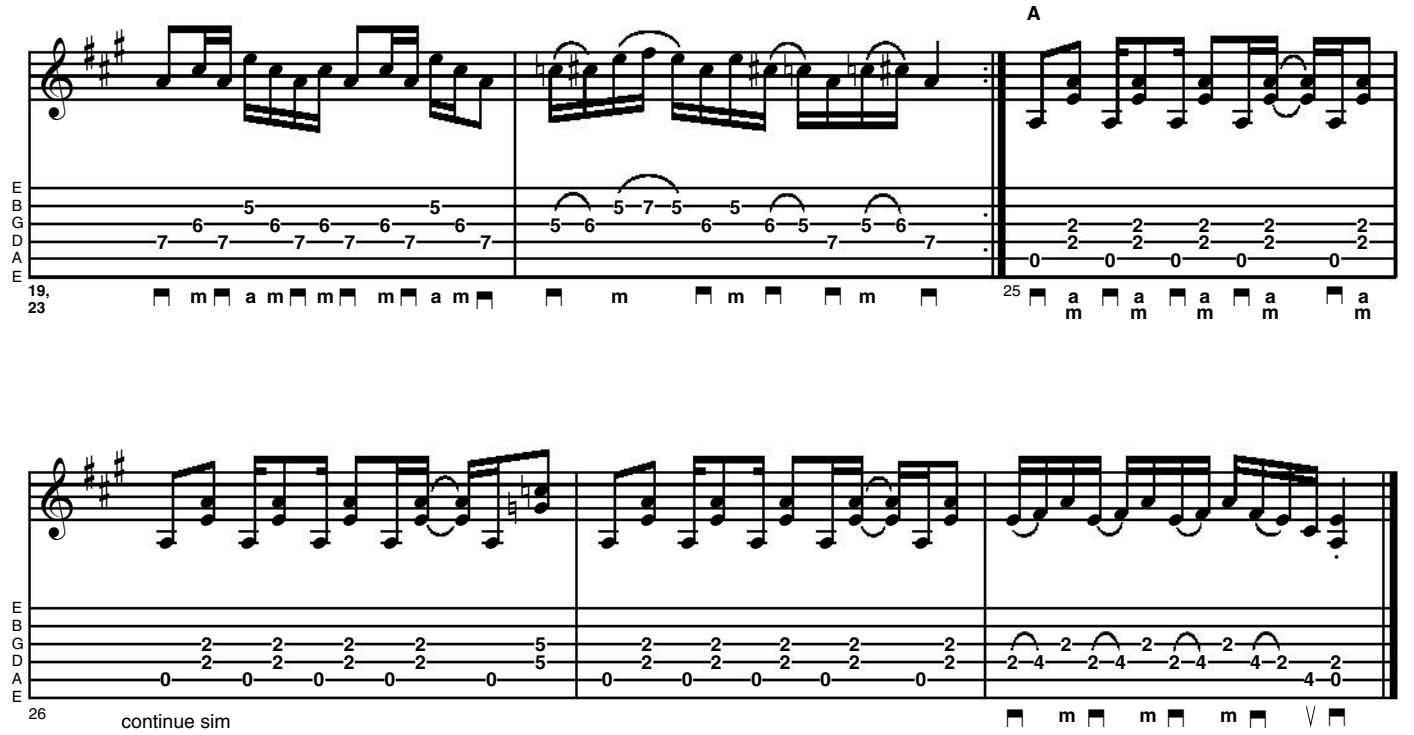


BACKING





STUDY PIECE **CONTINUED...**



Greg Howe is a fan of hybrid picking for his modern high octane soloing.

ETHAN MILLER/GETTY IMAGES

JOHN PAUL WHITE

ON VIDEO

This month **Stuart Ryan** checks out the acoustic style of a Grammy-winning singer-songwriter, once part of the succesful duo The Civil Wars.

John Paul White is a Grammy-winning Americana star from Tennessee

ABILITY RATING

★★★☆☆ Moderate

Info	Will improve your
Key: Em/Bm	✔Acoustic legato playing
Tempo: 120 bpm	✔Picking arpeggiating chords
http://bit.ly/3kdbfsc	✔Capo-ing on the higher frets

A native of Tennessee, Grammy-award winning singer-songwriter John Paul White spent his early years in Muscle Shoals, Alabama, so music was in his blood. His style covers folk, traditional country, Americana and also hints at rock.

White found success when he partnered up with fellow singer-songwriter Joy Williams to create The Civil Wars in 2008. The pair was put together randomly at a writing session where the brief was to create singles for country group Gloriana. Instead, they hit it off and began writing music for themselves. The Civil Wars found huge success when their track Poison And Wine was featured in the TV show Grays Anatomy. They were soon on tour across the USA promoting the tracks that would become their debut album, Barton Hollow. The album won two Grammys, the duo toured with Adele and co-wrote with luminaries such as Taylor Swift and T-Bone Burnett.

The Civil Wars released their second album in 2013 but sadly this was to be their last. There has been much speculation as to why the duo split at the height of their powers but the real tragedy is that White and Williams would never release any music together again (or, apparently, even talk!).

If you had to give White a label he's probably the quintessential Americana guitarist. You'll generally find him playing acoustic guitar in stripped-down Americana or country settings, on many occasions just accompanying himself. His playing is creative and his parts are melodic. White's influences range from the country of Chet Atkins to Roy Orbison, but he doesn't describe himself as technical, preferring to use the guitar to 'find' ideas as he plays. He is both a fingerpicker and strummer so his range on acoustic is wide and, as you'll discover in this article, creative use of a capo adds a further dimension to his playing.

White is not afraid to capo high up on the neck, and this is an area many acoustic players neglect. It can be tempting to see a capo as a tool just to raise the key a few semitones. However, explore the higher frets and you'll discover a whole new tonality that can be a springboard for new ideas. Up at the 7th fret you'll discover brightness, clarity and, if you are in to recording, a lovely absence of the low-end, low-mid mud that acoustics can often be guilty of. One caveat before playing – capo'ing this high requires a good capo, something that can keep all the strings in place evenly, with sufficient pressure – not too much, not too little!

> *"White is not afraid to capo high up on the neck, something many acoustic players neglect"*

NEXT MONTH *Stuart continues the country duo theme with UK country hitsters* ***The Shires***

Get the Tone

White plays a 1957 Martin 000-18, a guitar he received when he was just 16. He also plays a 1932 Gibson L00, a Gibson J-45 and a National style 0 resonator. Don't scrimp on a capo, a good one will make life much easier so aim for something of quality. For this recording I used a Gibson 1934 Jumbo and an Elliott capo – a very expensive tool but real capo perfection.

TRACK RECORD Start off with The Civil Wars and Barton Hollow, where you will hear White's acoustic playing totally exposed as an accompaniment to his and Joy Williams' vocals. After this try White's solo album The Hurting Kind to hear where he is heading these days. You'll notice more of a retro country sound, but it's a great place to hear how an acoustic guitar fits into this type of ensemble playing.

FILMMAGIC/FILMMAGIC

EXAMPLE **JOHN PAUL WHITE**

[Bars 1-16] Playing legato within a chord shape can be a challenge as you have to make sure any other fingers in the chord don't move. View the chord in the first bar as a modified D Major shape so use the second finger on the second string, the first finger on the third string and the third finger on the fourth string.

EXAMPLE **JOHN PAUL WHITE**

[Bars 17-32] The legato becomes more challenging from this point but the fretting-hand fingering remains the same. Of course you can play this without a capo down in the open position but just be aware of the fact that it can be more of a challenge to perform pull-offs down at this end of the neck.

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COVER PHOTOGRAPHY: David Gilmour by Marc Enguérand; Moon by Valeriano Antonini /Getty

TASTY SOLOING

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Where music matters

In the first column of a new series from LCCM's **Andy G Jones** we focus on one of the pillars of modern blues, the great innovator T-Bone Walker.

T-Bone Walker strutting his stuff on a Gibson Barney Kessel archtop

ABILITY RATING

★★★☆☆ Intermediate

Info	Will improve your
Key: Various	✔Improvisation
Tempo: Various	✔Blues language
http://bit.ly/3kdbfsc	✔Phrasing in improvisation

T-Bone Walker's influence can be heard in the playing of countless great blues players, sometimes filtered down through the work of luminaries such as BB King and Stevie Ray Vaughan. These others may have expanded the vocabulary but T-Bone's timeless licks make up a significant part of the DNA of modern blues.

Unlike many players from the same era, T-Bone didn't employ the 6th degree over Dominant 7th chords to the same extent as other players, but there's still a definite jazzy vibe to his blues. And while much of his soloing is harmonically simple he did add a few jazz influenced details. In the intro to the song Mean Old World, which features descending Dominant 7th chords, he consistently plays the more sophisticated 13th chord - a regular Dominant 7th with the 13th (and Major 9th) degrees added.

One of the defining elements of a blues player's style is the way they play over the V chord in bar 9 of a 12-bar blues. T-Bone would often target the root of that chord. Simply landing on that one note immediately suggests that we've actually observed the chord change (targeting). Of course he'll often then go back to the Blues scale (or Minor Pentatonic) for the I chord.

Another cornerstone of any blues player's style is the turnaround. T-Bone seems to play off the I chord Blues scale but often hits the root of the V chord in the final bar of the 12-bar form. He'll often solidify the sound of this V chord by playing a #9 (or ♭3rd) of that chord. You could say that this has something of the 7#9 sound to it (very Jimi and SRV).

The way that T-Bone uses the 9th on the top of the G Minor or G Major Pentatonic shape scertainly eems to lay the groundwork

> *"One of the defining elements of a blues player's style is how they play over the V chord"*

for Stevie's style, many years after T-Bone's era. SRV expanded on the use of that note by adding the ♭9 degree (only ever used momentarily) for a little dissonant grind - foir example, check out the studio version of Texas Flood. T-Bone's influence is also evident in the playing of Buddy Guy and, as mentioned, BB King Jimi Hendrix. His bends and phrasing were also an influence on players like Scotty Moore.

Enjoy T-Bone, and see you next time.

NEXT MONTH *Andy checks out the unmistakable jazzy-blues sound of the great* ***Robben Ford***

Get the Tone

T-Bone played Gibson archtop guitars, but you can get similar tones on Strat, Les Paul or Tele style guitars. Go for a clean neck-pickup tone with a hint of edge to the notes. An American style amp sound is also your friend here. Add a light splash of reverb for ambience and warmth, and experiment with your guitar's volume and tone controls to fine-tum the sound.

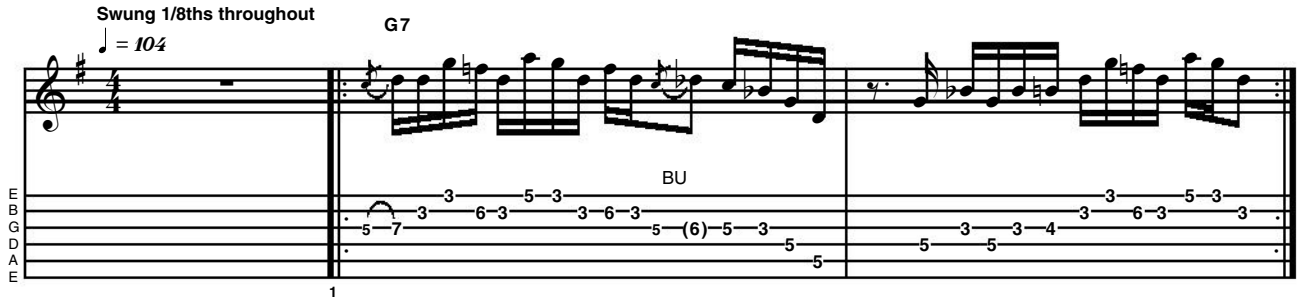
TRACK RECORD T-Bone was a huge influence on subsequent generations of guitarists. Even jazz guitar players such as Kenny Burrell have absorbed some of his phrasing approaches. You can also hear his influence in the work of Scotty Moore, Brian Setzer and other rockabilly guitarists. Check out Call It Stormy Monday from his album T-Bone Blues, which features some incredible phrasing and lines.

DAVID REDFERN/REDFERNS

PLAYING **NOTES**

Example 1. Here's a typical T-Bone line. It's based on the Blues scale but targets the Major 3rd from the Minor 3rd and notably incorporates the 9th degree, too.

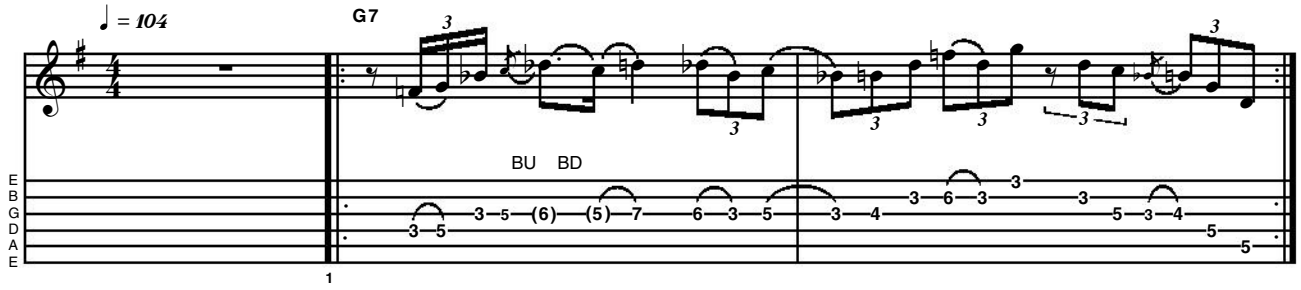
PLAY



PLAYING **NOTES**

Example 2. Notice the bend up to the ♭5 (D♭) for a crunchy bluesy sound. These bends might need practice - to get the 'sound' of the D♭, play it as a fretted note first.

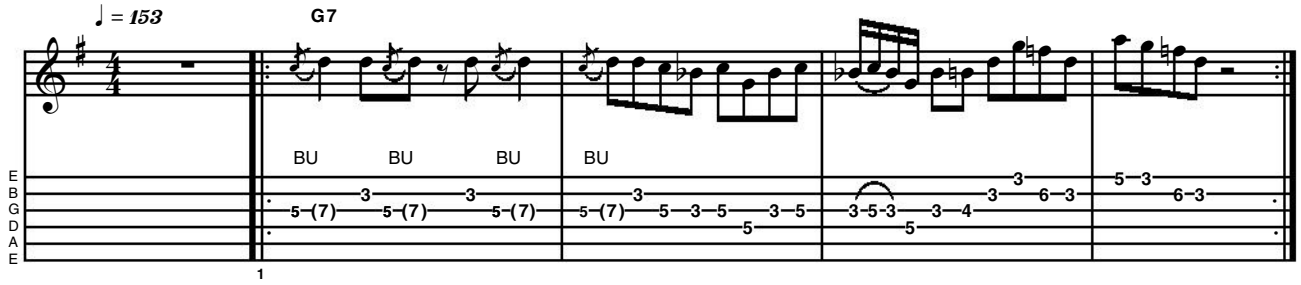
PLAY



PLAYING **NOTES**

Example 3. Here's another key T-Bone device - unison bends. This can be heard in many rockabilly solos, and was also favourite of Jimi Hendrix.

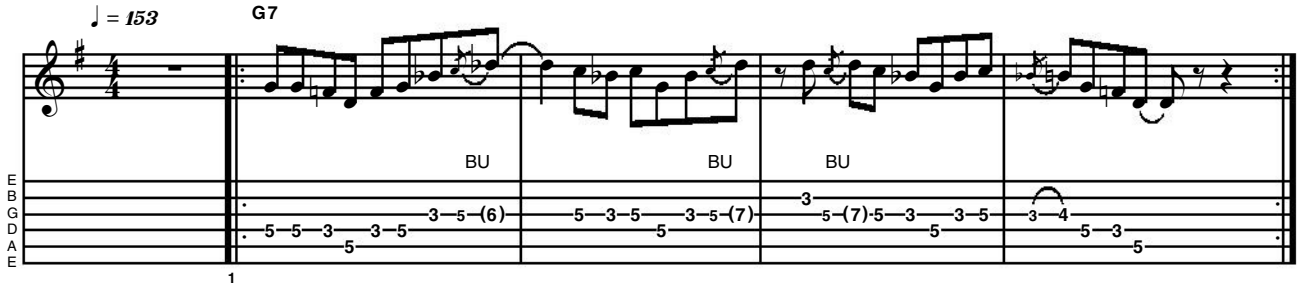
PLAY



PLAYING **NOTES**

Example 4. We start with the Blues scale, including that bend to D♭ but end up running the chord tones of G7, showing T-Bone's harmonic control.

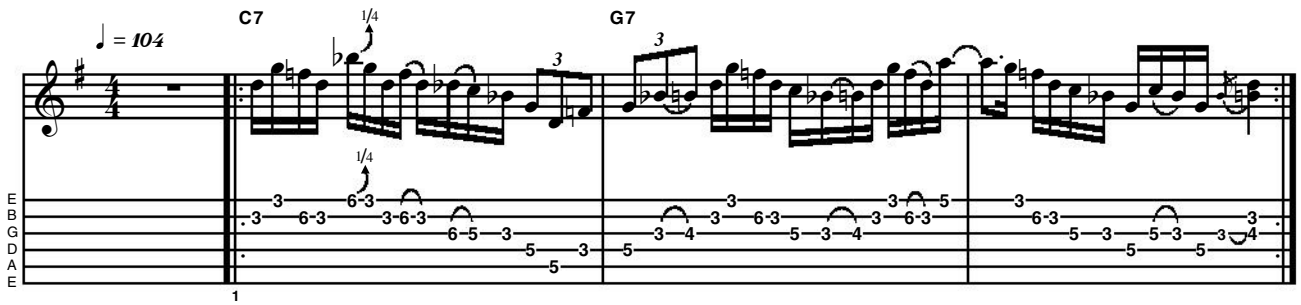
PLAY



PLAYING **NOTES**

Example 5. This is the type of T-Bone line that paved the way for SRV's style years later. Again the 9th is a standout feature!

PLAY



PLAYING **NOTES**

Full solo. Here's a chorus of a 12-bar blues in G. I developed some of the example licks to weave a line through the changes. Notice how we target the D7 (V) chord. As mentioned earlier, it's good to at least hit the root of that chord as a harmonic nod to it, even if you go back to the tonic Blues scale for the I chord of G.

PLAY

NEW ALBUMS

A selection of new and reissued guitar releases, including ***Album Of The Month***

ALBUM OF THE MONTH

ERIC BIBB -
RIDIN'
(Report Records) 9/10

Bluesman Eric Bibb often deals with social commentary and his new album, Ridin' is a case in point; he draws inspiration from an old painting that depicts an African American family fleeing enslavement during the civil war. With rich and poignant storytelling, Eric is a masterful lyricist who makes the blues sound fresh and vibrant. With 15 tracks on offer and a colourful array of guest musicians (jazz guitarist Russell Malone features on two, Taj Mahal on one), Eric has never sounded better (and he's 71 too). The Ballad Of John Howard Griffin features jazz-meets-blues acoustic rhythm picking and tasteful electric bending phrases from Malone. The deep picking groove of Blues Funky Like Dat is sure to make your feet stomp and head bob. The country blues of Call Me By My Name features vocal trade-offs between Eric and Harrison Kennedy. The drum swagger on Family is very funky, as is the interplay between Eric and the female backing vocalists. Hold The Line is in an emotive Minor key, complete with Malone's super tasty lead phrasing. As for the title track, Eric's blues mojo is deep indeed. Rootsy groove blues has never been better. (JS)

THE GREAT MIRAGE
JOEL HARRISON, ANTHONY PIROG, STEPHAN CRUMP, ALLISON MILLER
(AGS Recordings) 8/10

Hanker for progressive fusion, sitting amid Allan Holdsworth and 70s period Jeff Beck with dashes of Michael Shrieve's Two Doors and David Fiuczynski & John Medeski's Lunar Crush? The new album from Joel Harrison and Anthony Pirog is worth checking out then, as its 11 tracks explore many harmonic, rhythmic and sonic gems. Some are exploratory, such as The Great Mirage and Critical Conversation, while melodic compositions such as There's Never Enough Time provide balance. The guitar tones range from raging distortion to warm humbucker cleans while the stomping rock of Mortgage On My Soul complete with fuzzed-out guitar screams. For soothing relief, the laid-back waltz of Desert Solitaire is richly touching. The acoustic guitars and slide playing on Last Rose Of Summer is sweet while the longest track, I'll See You In The Shining World is simply beautiful. If you can handle broad stylistic arches, this is a treasure of an album, (JS)

HAKEN
FAUNA
(Inside Out Music) 9/10

Prog Metal they may be, but Haken sure know how to blend diverse styles and songwriting. Fauna is their seventh album and the tropes of the genre are here in spades; virtuosity, big dynamics, clever time signature changes and ever twisting arrangements. Singer, Ross Jennings talks of the influences of Philip K Dick and the two Blade Runner films which fuel themes of identity and animals connecting with humans. Underpinning these are performances that veer from light keyboard arpeggios to angular guitar riffs, rich with distortion and detuned picking. Opener, Taurus is heavy and expansive, with lots of aggressive guitar. Nightingale blends thundering guitars with lightly arranged verses that evoke 80s Allan Holdsworth, Devin Townsend and UK popsters, Everything Everything. The electro dance of The Alphabet Of Me swims in clever rhythmic precision while embracing space - the middle section's clean toned guitar interplay between Richard Henshall and Charlie Griffths is quite something. The 11-minute Elephants Never Forget is punchy, exciting and progressive. Fabulous! (JS)

THE COLD STARES
VOICES
(Mascot) 8/10

Recorded over only two days, the new album from the Indiana trio vibrantly fuses blues and southern rock over 13 tracks. Warm, fuzz guitar is a driving force of the trio, be it riffing or soloing, and it's an infectious sound that embraces nostalgia with new writing styles. Nothing But The Blues features raucous drop D riffing, an emphatic vocal and a wah-fuelled solo. The Joy has a cleaner humbucker toned guitar playing rich chords mirroring the lyrics, and an ambience drenched solo. The rhythmic punches on Lights Out should prove very effective on the live stage. The uptempo Got No Right has tons of energy, not least the riff that evokes the majesty of Cream-era Eric Clapton. The spacey ballad, Sorry I Was Late is dripping with atmospheric organ and electric piano. The riffs come thick and fast with Voices and Waiting For The Rain Again; the influence of late 60s and 70s bands has proved beneficial indeed. Great stuff indeed! (JS)

SAMANTHA FISH & JESSE DAYTON
DEATH WISH BLUES
Rounder Records Released May 19 9/10

Anyone who witnessed Samantha Fish's UK tour last year will agree that she's a force to be reckoned with when it comes to impassioned vocals and volatile guitar playing. Here, she's teamed up with kindred spirit Jesse Dayton for her first duo release and the results are simply stunning. The theme of the album is somewhat on the dark side, but the moodiness and swagger of the songcraft it contains makes for a powerful package. This is never better personified than in the slow burn of No Apology, with a scorching heartfelt vocal from Samantha, contrasting nicely with the back-and-forth vocals and upbeat funky vibe of Riders. The guitar work throughout is sublime and we're looking forward to the pair's autumn UK tour. [DM]

DEBASHISH BHATTACHYRA
SOUND OF THE SOUL
Abstract Logix Available now 9/10

A sometime collaborator of John McLaughlin, Jerry Douglas and other rock and fusion luminaries, Debashish Bhattachyra is one of the most celebrated of all guitarists to span musical cultures with his slide playing, which is deeply grounded in, but not confined by, Indian classical music traditions. Sound Of The Soul sees him return to his deepest musical roots by paying homage to a figure who was a huge inspiration for him, sarod virtuoso Ustad Ali Akbar Khan. Meditative and, at times, almost sacred in mood and scope, The Sound Of The Soul is a swallow-dive into a shimmering, eternal soundscape of drones and subtly inflected melodies as freely expressed by slide and strings as by the human voice itself. If you want to understand just how far guitar can delve into the well of pure musicality this is a fine place to start. [JD]

ALBUM REVIEWS BY JASON SIDWELL, DAVID MEAD & JAMIE DICKSON

NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE VIDEO #1

ALLEN HINDS
Glow To Grow
The brilliant LA session guitarist and GIT tutor plays and explains his solo on Jason's specially written track.

CLASSICAL VIDEO

NAPOLÉON COSTE
Barcarollo Op. 51, No.1
Declan Zapala arranges a superb study by the French guitarist and student of the great Fernando Sor.

FEATURE

LAGE LUND
Double-Stops & Two-Line Solos
John Wheatcroft examines the improvising style of this incredible Norwegian jazz musician.

A full musical career overview of...

ERIC CLAPTON

Clapton is a giant not only within the blues-rock guitar world, but also a genuine household name, too. Andy Saphir takes an in-depth look at Eric's career from the perspective of five pieces that start with his John Mayall days and finish with his triumph on MTV's Unplugged.

Five seminal periods: Beano • Cream • Layla • Jorneyman • Unplugged

STYLE STUDIES & MORE

30-Minute Lickbag
Six new licks to test your digits

Richie Sambora - Blues
Bon Jovi guitarist's blues side

Sons Of Apollo - Rock
With Bumblefoot on guitar

Plini - Shred
The Australian stunner!

The Shires - Acoustic
Play like the British country duo

Walking Basslines
With jazz master Martin Taylor

Improve Your Arpeggios
Accuracy and chord knowledge

Tasty Soloing
Robben Ford is in the spotlight.

FEATURE VIDEO #2

BRETT GARSED
Arpeggio Etude
The wonderful Aussie legato and hybrid picking master demonstrates a stunning study piece for you.

PLUS ALL THIS...

Mitch Dalton, Justin Sandercoe The GT Interview, Instrumental Inquisition, One-Minute Lick, Jam Tracks Tips and Albums!

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